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THE MOBILE ENTERTAINER'S MAGAZINE

JUNE/JULY 2006 www.mobilebeat.com

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- PCDJ DAC-3 CONTROLLER



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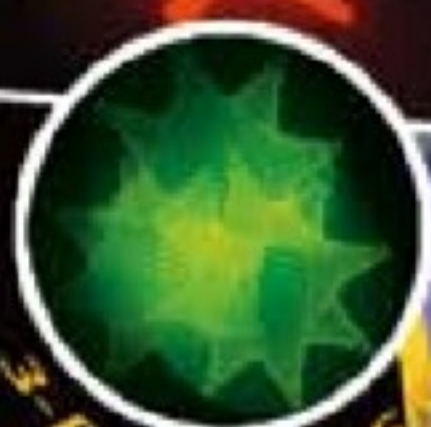
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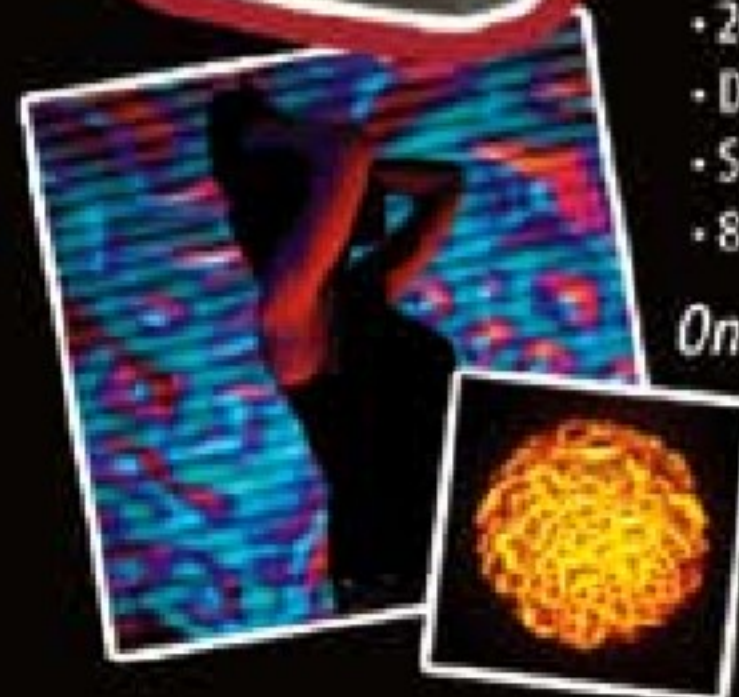
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For the last fifteen years, Robert Lindquist and Michael Buonaccorso, along with the staff of LA Communications, have led our profession toward many valuable goals and have helped scores of other entities in the industry work toward accomplishing them. Just over ten years ago, a combination of my computer skills and my own disc jockey service led me to create ProDJ.com. Along the way, I have had the help of many people in the industry, including Robert and Michael, who I credit with much of ProDJ.com's early success. Without their faith in my business, ProDJ.com wouldn't have gotten to where it is now. Late last year, when everything started coming together on the merger of Mobile Beat and ProDJ.Com, we saw major potential in two of the largest industry members becoming one entity, ProDJ Publishing.

The next fifteen years of ProDJ Publishing, like the first fifteen of Mobile Beat and ten of ProDJ.com, promise to be another era of extreme growth in the online, print, and in-person (convention) aspects of this DJ communications venture. While others have said that the "future remains uncertain," our direction is very clear: we aim to continue working with everyone who is interested in positively impacting the mobile entertainment industry, and taking things even further in the next fifteen years! Everyone at ProDJ Publishing is very interested in your input. Please feel free to share your ideas with us at the Mobile Beat Shows or by e-mail any time. With ProDJ.com, *Mobile Beat*, and the MB Shows, we have all the primary communication avenues covered—online, in print, and face-to-face. We are here for you.

— Ryan Burger
President - ProDJ Publishing
rb@mobilebeat.com

P.S. – Turn to the Juice section on page 24 for info on some of the great new things we have going on, as we integrate all the different strengths of ProDJ Publishing. – R.B.

The Buzz on the Boards

The following are some samples of conversations taking place at the newly redesigned Start.ProDJ.com forums, the place where your voice can be heard on any topic under the DJ sun, all in real time. After you get a taste here, head over to <http://start.prodj.com> and you're guaranteed to get a word in edgewise!

At the School Dances & Youth Events forum in his post, "School INSISTS on Band & DJ," school dance moderator Anthony Martorano kicked off a lively thread concerning multiple entertainment events:

Well I just booked a school for their prom (I've done this school for the last 3 years). This time, though, they want to do something different. Someone had the ingenious idea of having the DJ for the first 3-1/2 hours and then have a band come in and play the last 2 hours. I tried to explain to the sponsor why DJs have ruled the prom scene the last 20+ years (music selection, no breaks, requests, equipment, how the *&^% a band is going to play rap & R&B I don't know) but this class seems more concerned about making their prom "different" than successful I guess. :-)

Anyway, just had to vent a little. We're going to get about one and a half hours of dance music, so I figure I'll just cram the best stuff into that one and a half hours. Also, I told the sponsor that we will have to tear down after we are done, but I'm thinking of sticking around for a half an hour (just in case the band sucks and they decide to get the DJ going again).

Anyone ever have any experience sharing time with a band for a school function? I'm not even going to be sharing time with them, I'm being replaced by them at the high point of the night. Errrrrr...

— Anthony, Dance Party DJs, Lake Zurich, IL

Replies

Oh yeah...been there, done that; not so much for a prom but at homecoming! First request I get, after the contract is fully signed is, "Would it be okay to share the gig with a band?" About a week later, "The band needs the stage so could I set up off to one side?" Sure I'm flexible, no problem.

So I get to the dance with plenty of set-up time, get all set up complete with a truss loaded with intels and I'm ready. According to the school's schedule, the band is going on first, then I'll do their breaks, which the school extended to be 30-on/30-off...no problem! The band shows up 40 minutes before start

CONTINUED ON PAGE 63

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THE SHOT



SAME MP3 PUNCH, PACKED TIGHTER

American Audio has added a new member to its MCD family—the **MCD-710 Dual MP3/CD Player**—to fill a niche for an MP3 player that's smaller and priced below the top-of-series MCD-810 model. Yet it delivers many of the same upper-end features. Like its bigger brother, the MCD-710 offers track listing of MP3 songs by artist and title, an easy-to-read bright fluorescent VFD display, Folder Search feature, Seamless Loop, Tempo Lock (Master Tempo), an Auto BPM Counter, and an on-board Bop Effect. With each piece taking up only two rack spaces, and weighing 12 lbs., the MCD-710 has dimensions of 12"L x 19"W x 3"H for the player unit, and 4"L x 19"W x 3"H for the controller.

Like all of the models in the MCD Series, the MCD-710 is equipped with a number of other features that aren't readily found on MP3 players at any price point. One of these is Advanced Cueing, which searches MP3 tracks by the frame, as regular CD players do, rather than by the second, as MP3 players have typically done in the past. With 72 frames per second, the Advanced Cueing feature allows DJs to achieve the same degree of precision in their MP3 cueing that they do with CDs.

Other superior features of the MCD-710 include: adjustable pitch control of $\pm 4\%$, $\pm 8\%$ or $\pm 16\%$ for not only CD but also MP3 tracks; and a convenient jog wheel that lets you search smoothly and effortlessly through CD and MP3 discs. Additionally, the MCD-710 features electronic shock protection, Flip Flop (Relay Playback), Fader Q Start (when used with compatible American Audio Q-Series mixers), and S/PDIF digital output. The suggested retail price of the MCD-710 is \$599.95 - www.adjaudio.com



SCANNING THE NEXT LEVEL

American DJ has revved up the performance of its popular DJ Scan 250 but held the brakes on price, with the newly upgraded **DJ Scan 250 HP**. This high-performance scanner sells for the same low price as the original, yet allows even more creative light shows and enhanced user convenience. Improvements include a high-quality Philips 250-watt lamp for more brilliance, selectable fast and slow built-in programs, and a lighter plastic case design. Also featured are ten all-new gobo patterns (plus spot) designed by American DJ, some with an edgy, high-tech appearance, others evoking softer, mellower images. Sleek and compact, the DJ Scan 250 HP measures 21" x 9" x 9.5" and weighs only 11 lbs. MSRP: \$279.95 - www.americandj.com

Chauvet ad

LEGEND BEGETS LEGEND

Incorporating feedback from customers, **CHAUVET** has retooled its flagship Legend Series, including the **Legend 6000X Wash**, **Legend 5000X**, and **Legend 3000X**, to enhance dimmer/shutter functions, accelerate color and gobo changes, bring more flexibility to pan and tilt movements, and add the manufacturer's signature Gobo Bounce effect in select moving yokes. The shutter and dimmer can now function in tandem and dimming is reversible. Fade In/Out and random strobing capability have been added to the shutter function. Pan and tilt movements can now be set from channel 1 to channel 4.

All three Legends now also sport an LED-lit DMX signal indicator. In the loss of DMX signal, fixtures go back to "0" position in 5 seconds. The display setting is now reversible to allow easier reading when fixtures are hung. The three yokes move smoothly within 570° pan and 270° tilt. Optical encoders monitor movement and automatically realign the heads in the event of an unexpected change in position. Mechanical dimmers ensure smooth color and effect transitions.

Legend 6000X Wash offers the creative wealth of a CMY color system. The color wheel offers dichroic red, green, blue, purple, plus color temperature filters. A total of 31 preset color macros are also immediately accessible. Legend 5000X features an intense 575-

watt discharge lamp, dual bidirectional color wheels, dual bi-directional gobo wheels (static and rotating, with adjustable speed), a choice of 16-bit or 8-bit resolution, and four voltage settings. For midrange applications, the Legend 3000X is an attractive choice with just about every function of the Legend 5000X and a 250W discharge lamp with an average life rated at 3,000 hours.

All units feature a number of user-friendly options designed to woo a wide variety of users. Built-in programs produce effortless shows. Lamps can be conveniently turned on and off remotely from a console and the units also can be reset via DMX. Interior components are easily accessible for maintenance. For more on the Legend line's extensive feature set, go to www.chauvetlighting.com.



LASER MADE EASY

Responding to the recent surge in laser popularity, **Martin Professional** has produced the **Martin RGB Laser 1.6**. It is a Class 4 white light laser with balanced cool white and comes in an extremely compact housing, yet still packing power and speed. With simple plug-and-play operations, hundreds of preinstalled effects, and a cooling system that eliminates the need for expensive and bulky water cooling, the RGB Laser 1.6 is all about performance made easy—and versatility. Take it on the road, decorate and revitalize outdoor structures and buildings for events and promotions, or utilize its unique effect in permanent installations. The RGBL 1.6 is capable of extremely deep saturated colors, especially an intense blue (442 nm), which allows the creation of true and pure white. The unit's tremendously fast and accurate galvos can pass through 40,000 positions a second, and its graphical possibilities are enhanced through the narrowness of the actual beam (<3.5 mm). For a lot more info, go to www.martin.com.

CONTINUED ON PAGE 64

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COMMUNICATION UPGRADE

From **SoftJock** and **ProDJpc** comes an awesome utility for digital DJs: **Remote Request**. The Remote Request system allows your audience to browse through your DJ computer song list, and send requests from a remote computer through standard computer networking. It's easy to set up and use, and it works with the most popular DJ software titles. Remote Request means no more annoying crowds around you in the DJ booth or on stage asking for requests. On the DJ computer, you instantly see song requests. You can then drag and drop the indexed requests into your software, send messages to the users, disconnect users, etc. Perfect for weddings, school dances, clubs, even Internet radio stations.

"I was at a middle school dance when I thought up the concept of Remote Request," says Ryan Burger of ProDJpc, "when the students were crowding around my ProDJpc computer during the event. On the way home, I called Rick at Softjock and he made it happen!" This software was developed by pro DJs, to help make your life as a DJ much easier and more productive, and the event even more fun for the crowd. A free test drive is accessible by going to <http://remoterequest.softjock.com>.

COME OUT FROM BEHIND YOUR CONSOLE

ProDJpc is constantly looking for little things that make DJing events easier and the **ProDJpc Remote** certainly fits the bill. It is an RF (radio frequency) remote control that works up to 50 feet away from your computer and is not limited to line-of-site. The ProDJpc Remote controls the most popular functions of most major disc jockey MP3 applications, including Rockit2000, TriceraSoft, DJ Power, Virtual DJ, PCDJ, and others.

With the remote in hand, an interactive DJ can get out into the crowd, or move to any strategic point in the room to make dynamic introductions of bride and groom, homecoming court, or other guests of honor. Another application would involve music sets preprogrammed to start at the hit of one key. Especially powerful for a solo DJ the remote provides direct control over the sound and music of the event.

The ProDJpc Remote is available from many digital DJ suppliers including ProDJpc (www.prodjpc.com) and DJ-Computer (www.dj-computer.com), and will be demonstrated at the Mobile Beat Summer Conference on the exhibit floor and at some of the nighttime events.

TIPS AND TRICKS FOR POPULAR MUSIC PROGRAM

Ableton Live is the cross-platform software that's rocked the music world—gathering ardent fans in a way usually associated with performers rather than software. Musicians, DJs, remixers, composers, and producers alike have embraced Live, and it's fast becoming the universal software studio.

Ableton Live 5 Tips and Tricks is the most recent addition to PC Publishing's Tips and Tricks series which includes titles on Cubase VST, Cubase SX, Logic, and Propellerhead Reason. The book will give Live novices an insight into working methods that otherwise would take months to discover. For the more experienced user it promises a quick catch-up with Live 5's new developments, and a new perspective on some of Live's more established features.

The book does not duplicate the Live user manual—it expands upon it, and introduces creative concepts, workflow enhancements, and workarounds for common objectives and problems. Although the Live interface is remarkably simple, there's a lot of power under the surface. This book demonstrates new ways to access that power. (ISBN 1870775090, 160 pages, \$17.95 - www.oreilly.com)

SWIFT TO THE 3RD POWER

TriceraSoft, a leading provider of software, hardware and content for digital DJs, VJs, and KJs, has recently released version 3 of its flagship product **Swift Elite 3**. With full confidence in version 3's features as well as in appreciation for the ongoing support of their customers, TriceraSoft is providing **Swift Elite 3** to current users of version 2 as a free upgrade.

Swift Elite 3 includes new such features as: New Tips and Tutorials, Slideshow profiles, Locks on Preferences, New Visualizations, AVS Audio Visuals, Advanced Scheduler, Instant Onscreen Information and Messages, Swift X1 Controller support, additional support for Remote Controls such as Keyspan and Firefly, and many more advanced features. These join standard features including but not limited to: Mixing Video, Audio, and Karaoke, Key and Tempo controls, Visual Transitions and Visualizations, Commercials and Jingles, Slideshows, Logo Overlay, Web-Broadcasting (with video), Camera Sources, Lighting Control, and DMX Editor.

TriceraSoft has also recently released their Swift X1 Controller, a soft-touch, 48-key interface/controller allowing you to easily command Swift Elite. For more information, go to www.tricerasoft.com.



Digital DJ's Dream: DAC-3

The PCDJ DAC-3 Controller offers convenience and expanded creativity for computer-based DJing



By Jim Weisz

Whether you've been DJing for one year or twenty, you become comfortable with using your mixer, CD player, microphone, and other equipment. When buying a new piece of equipment, there is usually a period of getting acquainted with the way it works, and its features. For that reason you may sometimes think twice about buying that new piece of gear. It seems as though Visiosonic had that in mind when they created the DAC-3 (Digital Audio Controller), which allows for a very easy transition from performing with a dual CD player to digital DJing.

For more than four years I've been what I call "semi-digital." I went through the tedious process of ripping my music, tagging it, and loading it onto my laptop computer to prepare for digital DJing. The first DJ software I tried was PCDJ. Like many users, I started with the free version. Not long after, I upgraded to PCDJ Red. When Red VRM was released, I moved up to that, and I'm currently using FX VRM.

During my first semi-digital year, I dabbled with using the computer at events, playing a song here and there to see how I liked it. As I became accustomed to the software, I started using it a lot at weddings. I didn't use it much at schools simply because I didn't feel as if I could beatmix with the computer the same way I could

with my dual CD player. It never occurred to me that the answer to my problem was that I needed a controller.

Installation: Easy as 1, 2, DAC-3

As I removed the DAC-3 from the box, my first impression was that it felt very solid and looked as if it had every button I could possibly need. My initial thought was to just plug it in and start playing, but I decided I should at least check out the first few pages of the manual to make sure I would install it correctly.

The first two pages contained the installation instructions, which were pretty simple. I plugged the USB cable into the side of the controller and then connected it to my laptop. Since it's a plug-and-play device, once it was connected it simply did its "handshaking" with the computer and, less than a minute later, it was ready to go. The only step I had to take manually was to go into my PCDJ software to let it know I would be using the controller. I was very happy to find that the controller receives all the power it needs through the USB cable that connects it to the computer. I have more than enough electrical cables already.

Getting Acquainted: A Familiar Face

The DAC-3 looks like most any controller for a dual CD player. It's rackmountable and also has rubber feet on the bottom for putting it on a table. The controller is split into two halves for virtual players A and B. Each side looks identical, with the same buttons, a jog wheel, and pitch slider. In the middle, near the top of the controller is the Mix Now button. When pressed, it tells the software to fade down the track that is currently

playing while simultaneously fading up the track in the other player.

Thirty-three buttons on each side of the controller, not including the jog wheel and pitch slider, are what you have to work with. Of those, ten are used for storing cue points and loops. The rest help you navigate through your music, adjust pitch, set cue points, toggle between autopilot, shuffle, and much more. During my testing there wasn't anything I found that I couldn't do with the buttons available on the DAC-3. In fact, I discovered some features of the PCDJ software I had never used before when I was learning how to use the controller.

There are three modes for the controller: looping mode, player mode, and edit mode. The looping mode is used for creating loops (or samples) that you can use while mixing. The player mode is for playing audio tracks and loops. Finally, the editing mode is used for creating and editing cue points. There isn't a button that toggles between each mode, rather, when you take certain actions, you are using that specific mode of the player; some buttons have several actions.

The manual is very comprehensive and did a great job of giving detailed information about how to use the various features, yet without going on for pages and pages. Within a few hours of using it, I felt I would be able to comfortably use the DAC-3 at an event.

A Piece of the Action

I loaded up two songs in my software the old-fashioned way—with the keyboard and mouse—for the last time! From there, I was off to see what the DAC-3 was capable of doing. My



DAC-3 Features

3 RU design

Designed for integration with PCDJ software

MIDI compatible - works with other software

USB 2.0

Sharp Blue LED

Designed with input from PCDJ users

PCJD DAC-3 - \$525

Compatible PCDJ Software

(not included with DAC-3):

PCDJ FX - \$299

PCDJ RED VRM - \$139

PCDJ BLUE VRM - \$139

(Prices for boxed versions. See the PCDJ site for multiple hardware/software package options.)

first test was to check the response time from when I hit a button on the controller to when the software reacted. I ran through a few functions such as pausing, using the pitch control, and moving forward and backward in the song. From what I could tell the response was instantaneous.

Next, I wanted to create a cue point. The process was very simple and was really similar to cueing on a traditional dual CD player. I hit play on the controller and then found the part of the song where I wanted to set the cue point. Once I found it I hit the play/pause button. At that point I used the jog wheel to find the exact spot I was looking for. While turning the wheel there was the stuttering of the song that I'm used to with my dual CD player. Then I hit the cue button and the cue point was set. I could also add additional cue points to the song if desired and assign them to one of the ten numbered cue points for quick access. This is extremely helpful for songs where you always cue to a particular spot. For instance, you could store a cue point for "Baby Got Back," so every time you hit cue point button 1 it would take you to the part after the intro right when the singing starts.

Navigating between folders/groups and subgroups was simple with the record case buttons. You can easily jump from one group to

another and scroll up and down the list using the buttons and the jog wheel. Once you find the song you want, you hit the load button. The controller protects you from making a mistake by disabling the load button on a player that has a song playing.

Beatmixing is really no different than using a dual CD player. There is a pitch slider, master tempo and a beat counter in the display. Just remember, if you want the BPM to show up, you must do a BPM scan with your PCDJ software first.

One feature that can help you go above and beyond just playing and mixing music is the turntable break on and off. By holding down a combination of shift and cue while a song is playing, the song will slow down to a stop as if a turntable is being turned off. While stopped, by holding down shift and play, the song will start and slowly speed up until it reaches normal speed.

While the DAC-3 is loaded with features, there are a few that I hope they add to the next controller. One I would like to see is some sort of protect button for the jog wheel while a song is playing. Since you use the jog wheel for whichever player isn't playing a song to search through your music, I could see someone accidentally using the jog wheel on the song

that is playing, which would speed it up. Just like the load button protection mentioned above, it wouldn't let you use a jog wheel when a song is playing (unless you had it paused). Rather than just make it a standard feature it would be better to make it a button, so people can turn the protection on and off. I would also like to see each cue point button also be assigned a letter to jump to certain spots quickly in the record case. For example, cue point 1 would be A, 2 would be D, 3 would be G and so on. For those of us with very full record cases, this would save some time by providing an alternative to scrolling all the way down to the bottom.

Wrap It Up

The combination of the DAC-3 and PCDJ software gives you a plethora of features that are helpful in becoming a successful digital DJ. The controller gives you the ability to do just about everything you can do with a dual CD player controller and more. I was impressed with the controller from the second I took it out of the box. The layout of the buttons, the innovative access to the software's many features, and the intuitive design combine to make this a must for any digital DJ. - www.pcdj.com ■

"The manual is very comprehensive and did a great job of giving detailed information about how to use the various features, yet without going on for pages and pages."



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Catch the (New) Wave of Summer

By David Kreiner

Summer parties and summer vacations are just getting started...here are some smoking remixes to keep your party rocking all summer long! Getting things started is a brand new remix company called **FULL TILT REMIX SERVICE** with issue 2. (Track listings and soundbites for #1 can be found on our Web site—see page 18). This CD features extended remixes of today's hottest pop, rock, hip-hop, and R&B hits, with clean versions and some free bonus loops. Clean 16-beat intro and outro beats make the tracks perfect for your beat-mixing pleasure.

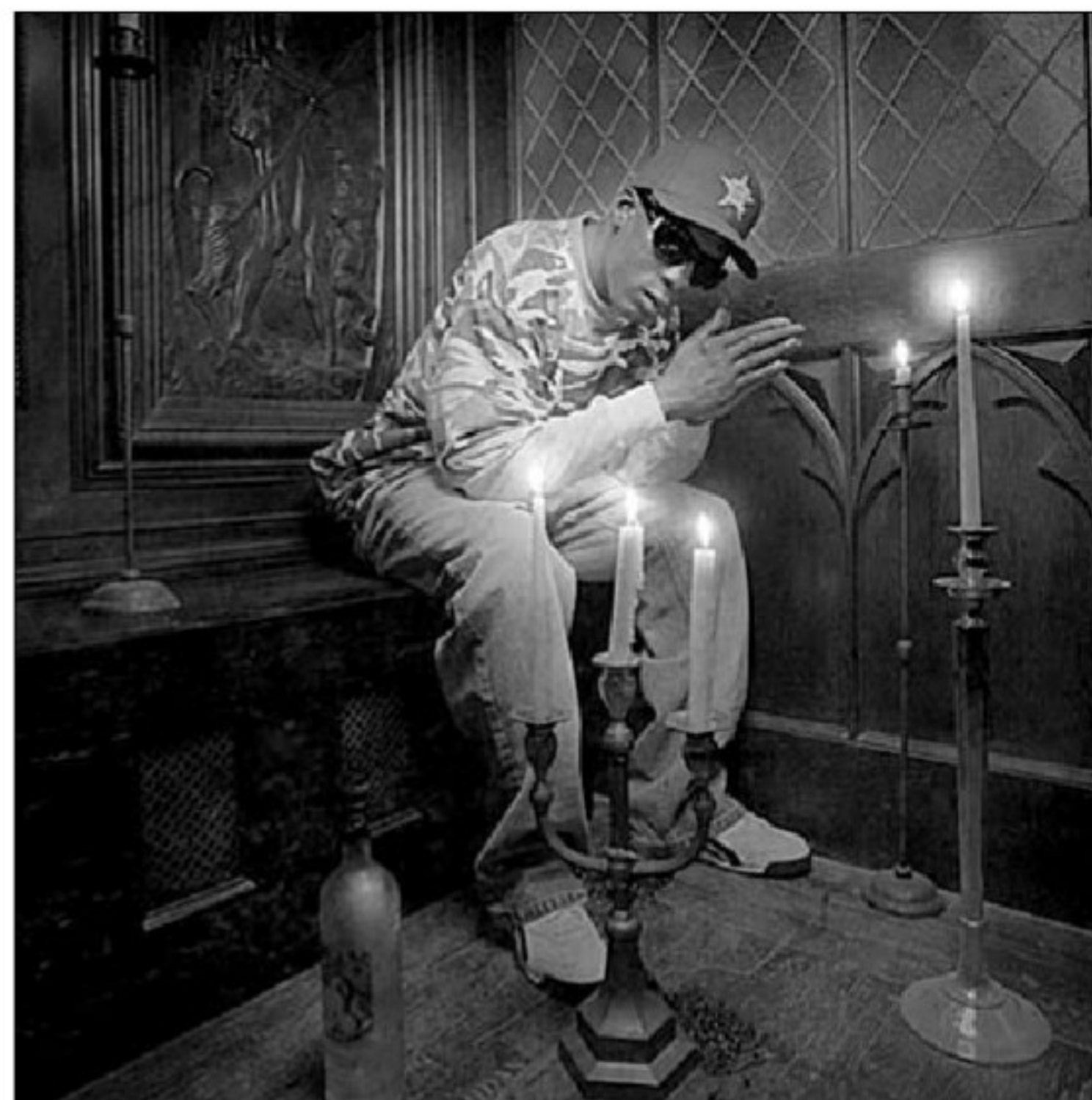
Getting the set started is Three 6 Mafia (pictured at right) with "Poppin' My Collar," at 73 BPM. Strong beats will push this big radio hit. Bow Wow, featuring guest vocals from Mike Jonez, keeps the hip-hop vibe going (80 BPM) with "Fresh Azimiz." This smooth remix will make this a great set-starter. DJs want to program more rock in their sets and here's a great way to do it with the latest from Nickelback, "Savin' Me," at a smoothed out but danceable 82 BPM. Next is Ne-Yo's "When You're Mad" (87.5 BPM). This strong radio hit needed an intro to make it more programmable, and here it is.

Reggaeton has lost market share in parts of the country, but many larger cities still can't get enough of this infectious style. And nobody does Reggaeton better than Daddy Yankee. His latest, "Rompe" (88 BPM), is smoking hot! This next song started big at modern rock stations across the country with a live version. Here you'll find a studio mix of Hasidic reggae master Matisyahu's "King Without a Crown," at 94 BPM. The live version was very hard to mix but this remix will allow you to put it in a beat-mixed set with ease.

One of the best tracks on the set is "Ms. New Booty" (97 BPM) from Bubba Sparxxx. Ying Yang is in full effect and this remix will put you over the top with your dancers. Bonus beats are also included. E-40 (featuring Keak Da Sneak) has a pumped-up hit with "Tell Me When To Go," at a much-needed speed increase to 107 BPM. Why can't more pop and radio artists produce up-tempo music? Hopefully this is a trend. Bonus beats are also included here. Mariah Carey keeps her recent string of hits intact with "Say Somethin'" (featuring Snoop Dogg), at 108 BPM. The old school vibe makes it a dance floor favorite. Rihanna has a huge hit with "S.O.S.," at a smoking 137 BPM. This song uses the Soft Cell "Tainted Love/Where Did Our Love Go" beat and will work well as a transition song into an "80s-wave set. Getting the booty treatment is the latest from TI, "What You Know," at a peppy 138 BPM. This remix also has a retro disco vibe to it. Another dance floor burner is from Dem Franchize Boyz, with "Lean Wit It Rock Wit It" at a burning 144 BPM. Closing out the set are two "party break" remixes. Party breaks, also known as "mashups," are very popular lately, blending two or three songs in an up-tempo mega remix. Here we have Black Eyed Peas vs. Bizarre Inc. with "My Bizarre Humps" (124 BPM) and Bodyrockers vs. Luke on "Don't Stop the Bodyrockers" (128 BPM). I am looking forward to many future issues from this fine company.

ULTIMIX 123 is up next. This well respected company has been around a long time and knows how to do a remix. Ultimix features extended remixes of today's hottest club and radio hits with intro, middle and outro beats for the maximum amount of mixability. The latest from Pink starts things off, on "Stupid Girls" Part 1 (100 BPM) and Part 2 at a sped-up 126 BPM. The 100-BPM version has sparse drum beats and a strong acoustic guitar pushing the mix beneath Pink's trademark strong vocals. Making fun of Paris Hilton, Lindsey, Nicole (though not by name), and all the other boring Hollywood types with their dogs, it's a fun putdown on today's crop of plastic celebrity girls. The 126 BPM version is a great vocal house track. Next up is a Euro houser from Judge Jules, "So Special," at a burning 135 BPM, with sweet girly vocals from Marcella Woods on top. Next, rockers Coldplay get a nice dance remix of "Talk" (132 BPM). I love these rock remixes and am glad that Ultimix is keeping them alive. This is another great way to program a non-hip-hop song into your night of music.

Amuka is up next with "I Want More" at 128 BPM. Strong tribal beats kick off this strong Euro house track, with female vocals on top of a pulsing rhythm. Goldfrapp is here with "Ohh La La" Part 1 (132 BPM) and Part 2 (144 BPM). This has a super retro "80s vibe and is a great dancefloor-packer. Part 2 is a scorcher for late-night sets.





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Vocalist Janice Robinson brings a remake on "Dreamer 2006," which uses the Bermudez Mix as a foundation (130 BPM). This excellent track will pack your floor every time with its strong synth bass and synth string lines. "Control Myself" by LL Cool J, with J. Lopez on a guest vocal is next, at 129 BPM. This sped-up version works well in the wee hours and uses Nevins Mix as the basis. LL's raps are smokin'. Closing out the set is my absolute favorite rapper Missy Elliot with "We Run This (DJ Volume Ultimix)," at 128 BPM. Also included is a bonus dub of this song. This is a strong house remix and will make all your dancers happy with old school samples from The Incredible Bongo Band's "Apache."

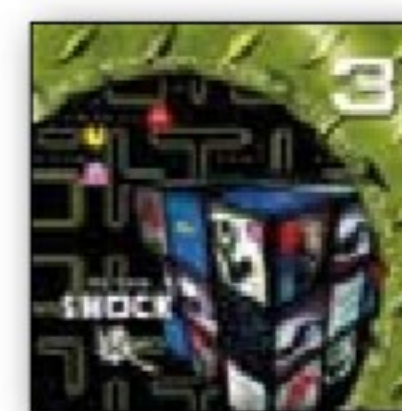
Speaking of '80s, there is now a killer retro remix service from the people who make **CULTURE SHOCK**. Their new spur series is called **RETRO SHOCK** with number **3** as its latest offering, featuring extended remixes of classic '80s New Wave and modern rock hits, complete with intro and outro beats. '80s music has never been bigger (since the '80s) and if you're not programming this in your club or at your events, you're doing your customers a huge disservice.

Starting of the set is "True Faith," a big floor-filler from New Order. Strong intro beats and a smooth, 117-BPM remix will make your dancers scream with delight. Next up are rockers Greg Khin Band with "Jeopardy," at 111 BPM. A driving drum/piano intro makes this easy to mix into and out of. What would the '80s be without Depeche Mode? They are up next with "Never Let Me Down Again," at 106 BPM. A powerful synth track is pushed up high in the mix and the reverberating drums push the mix. Next up is a more obscure hit from the Timelords, "Doctorin' the Tardis," at 126 BPM. This is a dance version that borrows generously from Gary Glitter's "Rock and Roll, Part 2" and uses the chant "Dr. Who" in reference to the classic British sci-fi TV show. This is a great way to access a dance version of the Glitter track!

Another '80s icon is Billy Idol, here with "White Wedding" (147 BPM). Every wedding DJ in the world plays this; here's a nice long remix to use at your next event. Try mixing it into "Dancing in the Dark" by Bruce Springsteen. Culture Club is up next with "Do You Really Want to Hurt Me?" at 101 BPM, and is a great set-starter. This killer remix has a stronger reggae feel than the original. "Kiss Them for Me" by Siouxi & the Banshees gets a great remix at 99 BPM. Yet another '80s icon, the Cure, is included with the amazing "Hot Hot Hot" (112 BPM). For you younger DJs this is NOT the Buster Poindexter song! A killer mix from Aaron and another chance to pack your floor. After years of waiting, finally there's a long version of Right Said Fred's "I'm Too Sexy" (121 BPM). (The original version of this huge song was only 3 minutes long.) You will have tons of places to program this song; this version will work well for the garter toss! Closing out the set is a song that was supposed to be in a West End musical called *Chess*. It's Murray Head with a much more usable version of "One Night in Bangkok" (109 BPM) than previously available. This set and the first two Retro Shock issues are must-have CDs for every club and mobile DJ.

One last remix collection deserves honorable mention, although we don't have space to cover it here. It's the latest from the **X-MIX URBAN SERIES**, issue **89**, featuring extended remixes of today's hottest hip-hop and R&B hits, with clean versions and intro and outro beats. This one packs all the popular hip-hop and R&B hits. ■

All the remixes mentioned above are available from The Source DJ. Call 800-775-3472 for a free catalog or surf/shop at www.thesourceformusic.com.



FULL TILT REMIX 2

THREE SIX MAFIA.....	POPPIN' MY COLLAR.....	73
BOW WOW feat. MIKE JONEZ.....	FRESH AZIMIZ.....	80
NICKELBACK.....	SAVIN' ME.....	82
NE-YO.....	WHEN YOU'RE MAD.....	87.5
DADDY YANKEE.....	ROMPE.....	88
MATISYAHU.....	KING WITHOUT A CROWN.....	94
BUBBA SPARXXX.....	MS. NEW BOOTY.....	97
E-40 feat. KEAK DA SNEAK.....	TELL ME WHEN TO GO.....	107
MARIAH CAREY feat. SNOOP DOGG.....	SAY SOMETHIN'.....	108
RIHANNA.....	S.O.S.....	137
TI.....	WHAT YOU KNOW.....	138
DEM FRANCHIZE BOYZ.....	LEAN WIT IT ROCK WIT IT.....	144
BLACK EYED PEAS vs. BIZARRE INC.....	MY BIZARRE HUMPS (PARTY BREAK).....	124
BODYROCKERS vs. LUKE.....	DON'T STOP THE BODYROCKERS (PARTY BREAK).....	128
BUBBA SPARXXX.....	MS NEW BOOTY (LOOP).....	97
E-40 feat. KEAK DA SNEAK.....	TELL ME WHEN TO GO (LOOP).....	107

ULTIMIX 123

PINK.....	STUPID GIRLS, PART 1.....	100
PINK.....	STUPID GIRLS, PART 2.....	126
JUDGE JULES.....	SO SPECIAL.....	135
COLDPLAY.....	TALK (REMIX).....	132
AMUKA.....	I WANT MORE.....	128
GOLDFRAPP.....	OH LA LA, PART 1.....	132
GOLDFRAPP.....	OH LA LA, PART 2.....	144
JANICE ROBINSON.....	DREAMER '06 (BERMUDEZ MIX).....	130
LL COOL J feat. J. LOPEZ.....	CONTROL MYSELF (NEVIS MIX).....	129
MISSY ELLIOT.....	WE RUN THIS (DJ VOLUME ULTI-MIX).....	128
MISSY ELLIOT.....	WE DUB THIS (CD BONUS).....	

RETRO SHOCK 3

NEW ORDER.....	TRUE FAITH.....	117
GREG KHIN BAND.....	JEOPARDY.....	111
DEPECHE MODE.....	NEVER LET ME DOWN AGAIN.....	106
THE TIMELORDS.....	DOCTORIN' THE TARDIS.....	126
BILLY IDOL.....	WHITE WEDDING.....	147
CULTURE CLUB.....	DO YOU REALLY WANT TO HURT ME?.....	101
SIUXIE & THE BANSHEES.....	KISS THEM FOR ME.....	99
THE CURE.....	HOT HOT HOT.....	112
RIGHT SAID FRED.....	I'M TOO SEXY.....	121
MURRAY HEAD.....	ONE NIGHT IN BANGKOK.....	109

X-MIX URBAN 89

L.L. COOL /JENNIFER LOPEZ.....	CONTROL MYSELF.....	120
MOBB DEEP/50 CENT.....	HAVE A PARTY.....	98
T.O.K.....	HEY LADIES (IN THE AIR).....	125
RAY J./FABOLOUS.....	ONE WISH (REMIX).....	96
BUBBA SPARXXX/YING YANG TWINS.....	MS. NEW BOOTY.....	97
PUSSYCAT DOLLS/WILL.I.AM.....	BEEP.....	104
JUVENILE.....	RODEO.....	78
MISSY ELLIOT.....	WE RUN THIS.....	110
NELLY/PAUL WALL.....	GRILLZ.....	83



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Discovering Musical Gems for Wedding Days

By Jay Maxwell

Exercise your expertise in helping couples choose unique songs

One of the services that we offer our bridal couples is a consultation to help them plan out the course of the events for their wedding reception. Three items are the main focus of our discussion: correct name pronunciations for the introduction of the bridal party, the order of the events to make sure things flow as smoothly as possible, and of course we chat about the music. Songs to be played throughout the evening for dancing are usually already selected by the bride and groom, but often they want help choosing their special dances. More often than not, they have already chosen their first dance, but they request our assistance on choosing a dance for the bride-father and the groom-mother dance.

Choosing Your Jewels

When they ask us for suggestions on the parent dances, they usually ask us, "What do most couples select?" There are two implications to this question. Some couples want to go with what is most popular and will want suggestions

that are easy for us to answer based on our vast experience with weddings. Others want to know what to pick based on what hasn't been overplayed at events. It is easy to recite the standards for the bride-father dance: "Butterfly Kisses" (Bob Carlisle), "Unforgettable" (Nat / Natalie Cole), "Daddy's Little Girl" (Al Martino), and "The Way You Look Tonight" (several artists, including a great vocal rendition by Michael Buble). Likewise, the standards for the groom-mother songs are: "What a Wonderful World" (Louis Armstrong—a nice short song), "Song for Mama" (Boyz II Men), "Song for My Son" (Mikki Viereck), and "I Hope You Dance" (Lee Ann Womack). Then of course there are couples who want just one song that is appropriate for the bride and her father and at the same time the groom and his mother to dance to, so we offer, along with "What a Wonderful World" and "Unforgettable," selections such as "Because You Loved Me" (Celine Dion), "Wind Beneath My Wings" (Bette Midler), and "Have I Told You Lately" (Van Morrison or Rod Stewart). But, when it comes to offering the more unique gems for these specialty dances, it requires more thought on the DJ's part and more time for the couple to make a meaningful decision.

Digging for Diamonds

We emphasize to our clients that the suggestions we provide for unique wedding day music are not "our" suggestions, but were carefully selected by other brides and grooms who also had discriminating taste. Since many of these songs are not as well used, we recommend that you have available at our fingertips all of these songs ready for them to listen to. Also, it is helpful

One of your services is to show them gems that they may not have discovered on their own.

if you have created a booklet with the lyrics of these songs so that they can quickly read the lyrics to see whether or not the meaning of the song "fits" their relationship with the person they are dancing with. Creating a booklet of lyrics is actually very easy. Of course these lyrics are copyrighted and should not be copied for distribution, but having them available for a couple to look at is fine. Typing in the name of the song followed by the word "lyric" will pull up on the internet almost every song on this article's list. You could offer the song titles as suggestions and then give the "homework assignment" to the couple to do further research.

It is the Internet that has helped broaden the scope and the variety of music that is chosen for special dances at a wedding reception. Several of the songs on this month's list are not radio standards and in years past would have been inaccessible to a bride's repertoire. We give credit to our past brides for doing research on what songs they want played and helping us discover these hidden gems that we can use to enlighten other brides. It isn't unusual for a bride or groom to have already purchased the song and to bring it with them to the consultation. Very recently we discovered "Daddy," a single by Beyoncé that brought tears to my own eyes because of the lyrics. Another excellent gem that a groom uncovered

for us is a song that has never been played on the radio, but was actually written for the groom and mother dance, is "First Lady in My Life" by Paul Todd; it even comes with a card that the groom can give to his mother, with the CD inside.

Deceptive Gems

Though we ultimately always leave it to the bride and groom to select their first dance and the parent dances, we will question their choice if they choose songs with conflicting lyrics. Countless brides have requested "I Will Always Love You" (Dolly Parton or Whitney Houston) for their first dance. It has even appeared on several national lists in bridal magazines as a "perfect" choice for a first dance. From the beginning of the song, it should be clear that this is a breakup song: "If I should stay / I would only be in your way / So I'll go... Bitter-sweet memories / That's all I have, and all I'm taking with me / Good-bye, oh, please don't cry / 'cause we both know that I'm not / What you need." So, let me get this straight, for your first dance with the one that you just took a vow before God that you would love forever, you are dancing to a song that talks

about leaving. Unfortunately, the only part of the song that people typically hear is the title of the song sung at such a high pitch it's the only thing they remember about the tune, so they think it's appropriate to be played as a first dance.

In the last few years, many of our brides have requested "Dance with My Father" by Luther Vandross, when they dance with their dad. While this song does speak about the child's relationship with her father in a very loving and sentimental fashion, the main point to this song is the singer's prayer that the Lord would send back the only man her mother loved because her mother cries for him each night. Again, though this is a very touching song to remember one's father by as you yearn to dance with him, we would hope that brides would instead say a prayer of thanks that they are able to dance with their father, and honor him with a more appropriate song. However, if it is the case that their father has passed away and they are dancing with an older brother (as was the case with my wife), an uncle, or another relative, we highly recommend this song to pay tribute to the loving memory of one's daddy.

DJs: Musical Gemologists

As we contemplate the threat of the Internet, which makes it very easy for a couple to actually download their entire reception music onto an iPod for less than we charge for our services, we must begin to emphasize that it is our expertise in song selection, mixing the music, and controlling the flow of the event as the reception director, that makes our service indispensable. One of these services is to show them these song suggestions, gems that they may not have discovered on their own. The digital age of photography has made the mechanics of taking a quality picture accessible to just about anyone. However, there are more professional photographers that ever before, charging a higher price than before. Why? Because they bring with them not just another finger that can push a button, but also the expertise to know what pictures to take and when to take them. Likewise, the DJ has the expertise when it comes to knowing what songs to play for that special dance—or any time someone requests that you "Play Something We Can Dance To!" ■

FIRST DANCE

ANNIE'S SONG.....	JOHN DENVER
AT THE BEGINNING.....	RICHARD MARX / DONNA LEWIS
BECAUSE OF YOUR LOVE.....	KENNY CHESNEY
BEST IS YET TO COME.....	FRANK SINATRA
BETTER TOGETHER.....	JACK JOHNSON
BRIGHTER THAN SUNSHINE.....	AQUALUNG
BY MY SIDE.....	BEN HARPER
BY YOUR SIDE.....	SADE
COME WHAT MAY.....	NICOLE KIDMAN / EWAN MACGREGOR
CRUSH.....	DAVE MATTHEWS
DAY BEFORE YOU.....	RASCAL FLATTS
DESTINY.....	JIM BRICKMAN
FEELS LIKE HOME.....	CHANTAL KREVIASZUK
FOR MY WEDDING.....	DON HENLEY
FOREVER.....	BEN HARPER
GOOD MORNING BEAUTIFUL.....	STEVE HOLY
HAPPILY EVER AFTER.....	CASE
ICE CREAM.....	SARAH MCLACHLAN
INTO THE MYSTIC.....	VAN MORRISON
JUST IN TIME.....	TONY BENNETT
LETS GET MARRIED.....	JAGGED EDGE
LITTLE MOMENTS.....	BRAD PAISLEY
LOVE MUSIQ.....	SOULCHILD
LOVE ME TENDER.....	NORAH JONES
LUCKIEST.....	BEN FOLDS
NEVER SAW A MIRACLE.....	CURTIS STIGERS
ONLY ONE.....	JAMES TAYLOR
PUSH.....	SARAH MCLACHLAN
SOMEBODY.....	DEPECHE MODE
SOMEONE LIKE YOU.....	VAN MORRISON
SPEND MY LIFE WITH YOU.....	ERIC BENET
STAY FOREVER.....	HAL KETCHUM
STAY WITH YOU.....	JOHN LEGEND
STEADY AS WE GO.....	DAVE MATTHEWS
THANK YOU.....	DURAN DURAN
THANK YOU FOR LOVING ME.....	BON JOVI
THE ONE.....	GARY ALLEN
THIS YEAR'S LOVE.....	DAVID GRAY
VERY THOUGHT OF YOU.....	NAT KING COLE

WHEN YOU SAY YOU LOVE ME.....	JOSH GROBAN
WHERE ARE YOU GOING.....	DAVE MATTHEWS
YOU ARE.....	JIMMY WAYNE
YOU HAD ME FROM HELLO.....	KENNY CHESNEY

BRIDE - FATHER

DADDY.....	BEYONCÉ
DAUGHTERS.....	JOHN MAYER
FATHERS AND DAUGHTERS.....	PAUL SIMON
I'LL ALWAYS BE YOUR BABY.....	NATALIE GRANT
IN MY DAUGHTER'S EYES.....	MARTINA MCBRIDE
LITTLE MISS MAGIC.....	JIMMY BUFFETT
MY LITTLE GIRL.....	STEVE KIRWAN
MY LITTLE GIRL.....	TIM MCGRAW
SONG FOR MY DAUGHTER.....	RAY ALLAIRE
TOUGH LITTLE BOYS.....	GARY ALLEN

GROOM - MOTHER

FIRST LADY IN MY LIFE WAS YOU.....	PAUL TODD
IN YOUR EYES.....	DAVID CHAMBERLIN
LEARN TO LET GO.....	MARK SCHULTZ
MAMA.....	IL DIVO
MAN YOU'VE BECOME.....	MOLLY PASUTTIE

BRIDE - FATHER or GROOM - MOTHER

BLESSED.....	ELTON JOHN
I AM YOUR CHILD.....	BARRY MANILOW
I WISH YOU LOVE.....	DEAN MARTIN
I'LL BE SEEING YOU.....	FRANK SINATRA
KIND AND GENEROUS.....	NATALIE MERCHANT
MEMORIES.....	ELVIS PRESLEY
MY WISH.....	RASCAL FLATTS
OVER THE RAINBOW/WONDERFUL WORLD.....	ISRAEL KAMAKAWIWO'OLE
THESE ARE THE SPECIAL TIMES.....	CELINE DION
YOU RAISE ME UP.....	JOSH GROBAN

Parental Control

Gemini's parent company becomes GCI Technologies and builds a product family

By Anthony B. Barthel

"What's in a name? That which we call a rose by any other name would smell as sweet," wrote William Shakespeare, in the play *Romeo and Juliet*. But a name can mean a lot of things to a lot of people, so the folks at Gemini Sound Products decided to change the name of the parent company that oversees all their operations.

If you hear the name GCI Technologies now, you can freely associate that with the Gemini brand of DJ gear that is so ubiquitous, but there's much more, according to company president Alan Cabasso. Recently we had the opportunity to speak with Cabasso about the name change and what it means for a company that's been a fixture in the DJ profession for 34 years.

Driving into the Future

"GCI Technologies will act as the Gemini brand, iKey-Audio brand and Cortex controller," explained Cabasso. He also noted, "The infrastructure is in place to distribute other brands as well."

Major changes at the company drove the name change. Earlier this year, Gemini, er, we mean GCI Technologies, acquired the company responsible for the Cortex brand. This company and its technology may prove revolutionary for many DJs, as the digital technology allows mobile entertainers to interface a standard USB hard drive, CD player, DVD player or portable MP3 player with the Cortex controller and

get professional results with extreme music storage capabilities. Cortex controllers will enable you to load and mix music as you might with a professional CD player, but by taking the tunes from your USB hard drive or other device. Imagine showing up at a club that has a Cortex controller device with just your USB hard drive and being able to produce a professional performance thanks to this technology. Your tunes on your drive, your talent and the Cortex interface (with Gemini mixers, mics and other products, of course) creating a unique performance.

Several models of the Cortex controller will be made available in the next few months but the first will be the HDC-1000, a dual controller

"Cortex technology and engineering will help to build a better quality product from the Gemini brand." –Alan Cabasso, President, Gemini

that looks very much like the controller for a dual CD player but offers much more. The HDC-1000 features automated cataloging of music libraries on compatible devices giving a number of browsing options, including Search by Artist, Song Title, and Genre. The main playback screen displays all the essentials including artist, track title, time elapsed, and time remaining. The user can get info on any track in the catalog, showing everything from artist and track title to the file format, genre, or length of the track. Additional features include a file explorer to allow users to browse through files and directories in the same way they would on a computer, and a device selection option when multiple storage devices are connected.



iKEY Plus

GCI Technologies brand iKey-Audio introduces the iKEY Plus Portable USB Recorder, the second in a generation of products providing a more versatile platform for portable live audio recording. Designed to work with an Apple iPod® or any external USB storage device, the iKEY Plus can record live audio to MP3 or WAV format directly to a USB-compatible storage device—in real time! With endless professional and consumer applications, the iKEY Plus Portable USB Recorder is the most convenient real-time recording tool.

The latest version features a mic input, phono preamp, VU meter display, and headphone output. Other features: USB Port (for direct connectivity to supported USB storage device)—compatible with USB 2.0/1.1/1.0 devices; records audio to uncompressed WAV format or MP3 format; gold-plated RCA inputs; microphone input with phantom power; built-in phono preamp for direct connection of turntables; LED indicator that shows memory remaining on target drive; battery powered w/ low battery indicator; DC charger input with DC adapter included for use with rechargeable batteries; 6-bar VU meter with peak hold and overload indicator; 1/8" headphone monitor output; record volume control.



CONTINUED ON PAGE 63

ODYSSEY® FLITE READY

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Everyday, thousands of travelers around the world trust airline pilots with their safety, but what about airline baggage handlers? Do you trust them?

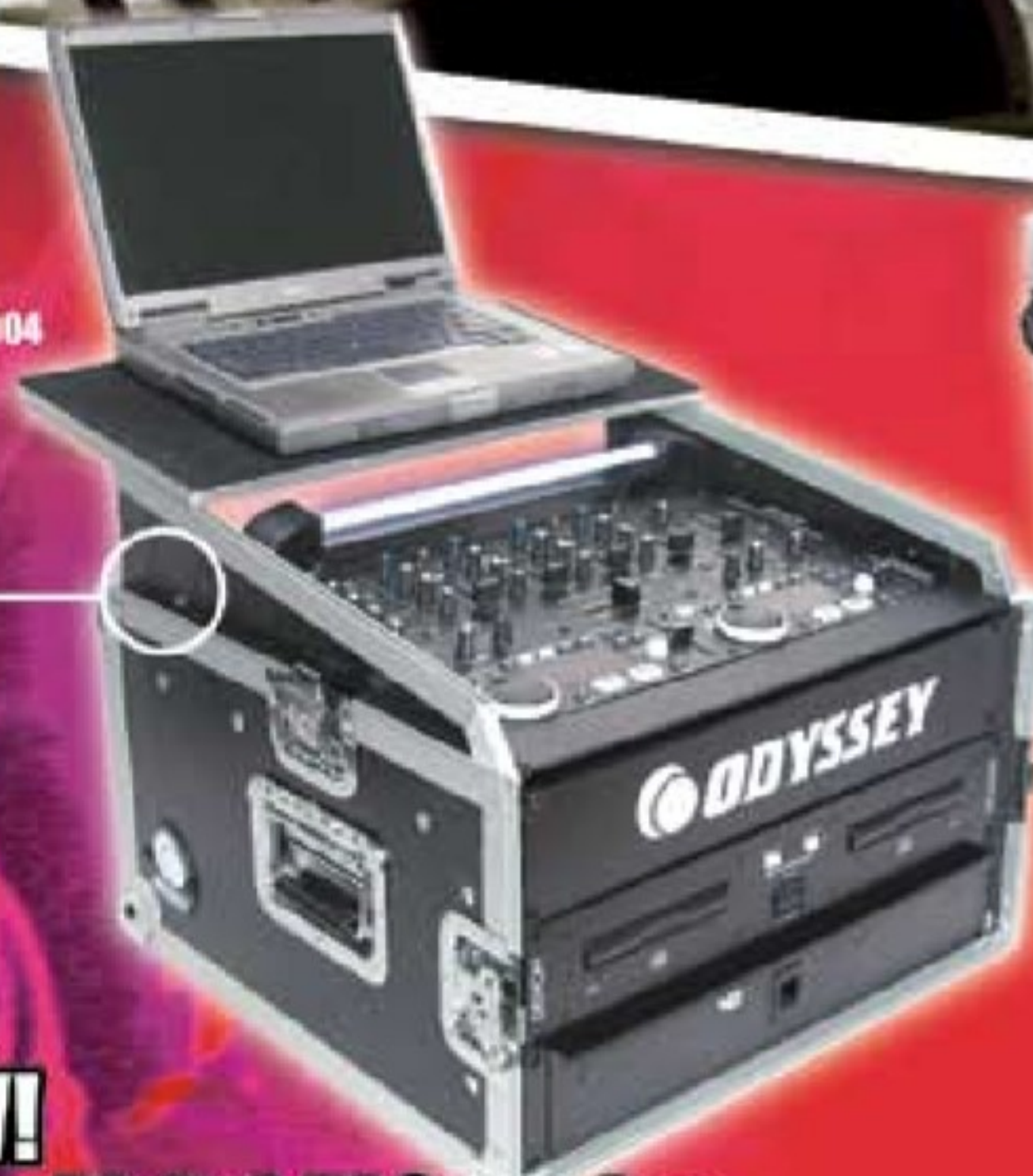
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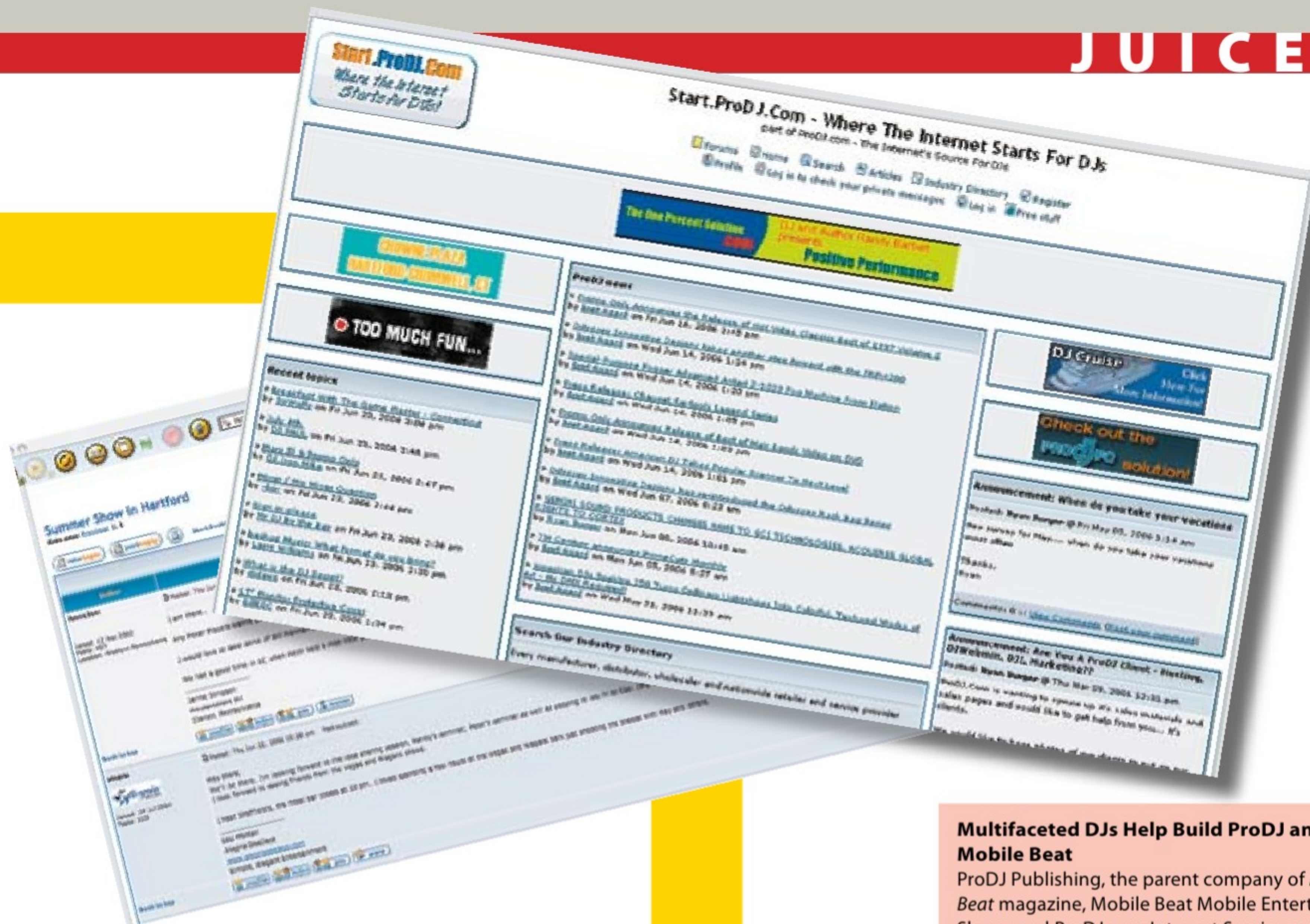
MB + Start + DJU: Transformation and Integration

A snapshot of the exciting changes at Start.ProDJ .com,
MobileBeat.com and DJU.ProDJ.com

MobileBeat: The Mobile Entertainers Magazine has re-launched its website with a brand new design and new technology. By the time you get this issue it will also be integrated with the leading website on the Internet for professional mobile DJs, Start.ProDJ.com (<http://start.prodj.com>), and also with DJU: The DJ University (<http://dju.prodj.com>). From any of the sites you will be able to access the latest information from the others.

Start.ProDJ.com, the place "Where the Internet Starts for DJs," has just recieved a major facelift and is already receiving 150 percent of the traffic it was just two months previously. (Turn back to page 6 for a taste of the action at the Start.ProDJ.com forums.) The programming and design work on DJU, Start and MobileBeat.com have all been done by Cube Software Solutions (www.cubesol.com), who released the popular ClubDJPro MP3 DJ software late last year. Check it out from any angle: it is truly like a Mobile Beat DJ Show EVERY DAY, with DJs from across the globe talking shop, learning, and growing their businesses, all by way of integrated technology that leverages the opportunity the Web provides for connecting people.

The screenshot displays the MobileBeat website with a vibrant orange and red color scheme. At the top, a navigation bar includes links for home, archives, dj show, dj store, top 200, forums, advertisers, company, and contact. Below this, several promotional banners are visible: "Delivered Direct TO" with a CD image, "CDGs as low as 49 CENTS!", "In Our Online BPM Database!", and "ONLINE REQUESTS". A large central banner asks "Are you ready for the Mobile Beat event?" with a "Click here to find out more!" link, featuring a woman wearing headphones. To the right, a sidebar promotes the "2006 gear book" and a subscription to "Mobile Beat Magazine". Below the main banner, a section titled "our site sponsors:" lists "Prime Cuts" and "www.pssl.com". A large central section announces "SUMMER SHOW IS ON!" for "MBSX.06" in Cromwell, Connecticut, with a link to check out the action. To the right of this, a list of "top 5 courses at DJ University" is provided, including "Club's 101", "Clubs for the Multi-System Mobile", "Beatmixing 101", "Getting To Know The Equipment", and "Timing/BPM - Using Parts of the Body". At the bottom, there's a section for "Mobile Beat Issue #101" with a list of topics like "Proms: Music and Marketing" and "Choosing the Best: Insurance, Phone, Security and More". The footer of the website section shows "DJ University" with a logo.



Multifaceted DJs Help Build ProDJ and Mobile Beat

ProDJ Publishing, the parent company of *Mobile Beat* magazine, Mobile Beat Mobile Entertainer Shows and ProDJ.com Internet Services would like to welcome aboard Andy Powell and Bret Agard. For several years, both of them have worked for Ryan Burger, the owner of ProDJ Publishing, at his Iowa-based disc jockey and videography company, and have been seen at the various trade shows helping out with ProDJ-related projects and promotions.

Bret (pictured at right) comes on full-time to ProDJ Publishing, with experience as a disc jockey for seven years and as an information technology specialist for a nonprofit company for five years. He will be handling many Web-hosting sales and support issues for ProDJ.com. He brings together his skills as a DJ performing for all kinds of events with a wealth of IT know-how—the perfect combination for handling DJ sites. Bret Agard can be reached 1-800-257-7635 x301 or by e-mail at bagard@prodj.com.

Andy Powell arrives with experience in finance and sales, and will be handling advertising sales for Mobile Beat, its trade shows and the DJ Cruise, as well as online at MobileBeat.com, ProDJ.com and related sites. He also understands the DJ business



from the trenches, having been a DJ since 2002. And he has a proven ability to entertain thousands nightly. How, you ask? Until recently, he was "Cubbie," the mascot for the Iowa Cubs, the Triple A baseball affiliate of the Chicago Cubs. You can reach Andy Powell at 1-800-257-7635 x304 or by e-mail at apowell@mobilebeat.com. ■

dj university

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course catalog

DJ University offers several different classes, lectures and forums for you to either learn the art of disc jockey entertainment for the first time ... or just brush up on your rusty areas ... all for free! New and exciting classes will be added throughout the near future as all of our new professors move in. Find out which courses you want to take this semester today!

ENTER

dju library

Catch up on all the great information that has passed over the ProDJ.com Advice Area pages over the years as well as find out about actual print books you can purchase to learn more about the artistry of disc jockey entertaining.

ENTER

your feedback

We want your feedback on course topics. Interested in becoming a DJU Professor? Visit Student Resources to let us know!

ENTER

Top 5 NEW Courses

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2. [Club for the Multi-System Mobile](#)
3. [Remixing 101](#)
4. [Getting To Know The Equipment](#)
5. [Timing/BBM - Using Bats of the Body](#)

dj university

WITH A CHOCOLATE FOUNTAIN

Want To Learn More?

Banner Ad

Northern Lights

Illuminating Canadian Element



The town of Castlegar in western Canada is situated in the majestic West Kootenay Mountains and is home to about 7,200 people. Home, as well, to outdoor activities such as fishing, hiking and skiing/snowboarding, this area of 63,000 people had no place to call a nightclub until now.

Opened in June 2006, Element Club, Bar, and Grill is a 600-capacity club and the third largest licensed establishment in British Columbia. Martin dealer Skaha Sound, of Penticton, British Columbia supplied a Martin lighting package along with LED lighting and conventional luminaires. Lighting design was handled jointly by cousins Florio and Fred Vassilakakis, who enlisted other family help as well. Florio comments, "The actual physical design of the club was done by my father, Nick, with collaboration from me, my cousin Fred and my brother George. My uncle John also helped out. It's a family company—what can I say."

Martin in the House

Element is located on a main floor overlooked by a lounge grill. Above the dance floor and mounted directly to the ceiling for a clean look are eight MAC 250 Krypton profile moving heads along with four Wizard Extreme effect lights and four Atomic 3000 strobes. Atmospheric

effects and mid-air projection canopy comes from a Jem ZR33 Hi-Mass fogger located under the dance floor. Lighting control is from a PC-based LightJockey and Martin Fingers controller. All Skaha Sound supplied Martin lighting was distributed through Martin's Canadian representative, Martin Canada.

Additional lighting includes twelve 1000W par cans above the stage on a custom hydraulic scissor. Eight 2' Pulsar ChromaPanels color a feature wall and 300 feet of Advanced Lighting eLum RGB strips light two bars, a main bar and an upstairs bar, as well as to backlight the club's sign on the outside of the building. Also outside are sixteen Pulsar ChromaFloors illuminating the sidewalk.

Making Ideas Reality

"My lighting plan was always up in the air, as we originally had a partner who was a lighting professional but he bailed before plans were even started. So we had to go it on our own," commented LD Florio Vassilakakis.

"When it came to lighting the place up, I had many ideas from the places I had traveled. I always make a point of visiting nightclubs anywhere I go, from Vegas to the UK, Vancouver, Athens, and other European cities. Making these ideas reality was really much easier than I thought. Research on the Internet and help from our local sound and lighting company helped point me in the right direction. About six months before construction started, I was lucky enough

to meet Martin Pro rep Clayton Hubick, from Edmonton. He showed me some samples of club lighting from Martin special effects to Pulsar LED.

"I contacted another company from Minnesota, Advanced Lighting Systems, and designed ambient lighting and signage with DMXable LED. The sign, bars, and other signage are all LED and controlled by LightJockey. It was nice to have computer software be so complex that it can control almost anything at any time.

"With Clayton's help we designed a light show that was really spectacular and that fit within our budget. To be quite honest, I never thought that a light show of this caliber would have ever been within our budget. We took it upon ourselves to install it all and with crossed fingers we hoped it all worked. It did, and the rest is history. Clayton really went above and beyond, and came to our club and trained us on the software and even programmed some light shows. Really, without his help this thing wouldn't have happened as well as it did..."

Florio gives special recognition to the ease of software use, quality of construction, effects capabilities, and built-in macros found in the Martin products. "The lights are awesome, solid, with no concerns to their longevity.

"This project is 300 km from home," says Florio, "so it has definitely been difficult for everyone in our family, but the fruits of our labor are here and now we can enjoy them."

For more on Martin products, go to www.martin.com. ■

Elemental Lighting Gear

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- 4 Martin Atomic 3000s
- 1 Jem ZR33 Hi Mass
- 1 Martin PCI LightJockey software package
- 1 Martin Fingers + touchscreen
- 12 1000W PAR cans
- 1 NSI DMX dimming pack
- 8 2' Pulsar Chromapanel
- 16 Pulsar Chromafloors
- 1 Chromazone
- 300' Advanced Lighting eLum RGB
- 3 DMX power packs



Better Your Image

Improve Your Performance

By Matt Brys

An assortment of suggestions for focusing your DJ service's "big picture"

As a DJ, you know that it is extremely rare to have the opportunity to be a guest at an event, let alone a wedding. A few weeks back, I had the privilege of being part of a friend's bridal party for his wedding and therefore, a guest. Yeah! It has been years since I was able to experience a wedding from a guest's point of view, and as a DJ, I was particularly excited to witness another DJ's performance to see if I could absorb some new ideas.

Throughout the evening, there were several things that went great for this DJ. He had energy, good music knowledge, and provided professional equipment. However, being a typical DJ, I also tend to critique a performance and find the flaws in a show. After seeing things from a guest's perspective for one night, I came away with a lot of food for thought. Without criticizing this particular DJ, I offer up some ways to improve your image, your performance and the industry as a whole. I encourage your feedback. Let's get started!

Forego the Food

There are different ways of looking at this issue. At our company, we have a policy that we do not eat at our events. Never. Period. I know you might gasp at the thought but the reasoning is simple: we are not guests. We are there to work. If you have to eat, sneak into a back room, closet, or outside away from eyesight of the event, and grab a quick bite. If you find it absolutely necessary to eat at the event, do not eat at your booth. Sit at a table in the corner of the room, away from guests. Trust me, your company image will improve tenfold.

Ban the Billboards

If you have a flashy company sign, banner, or billboard advertising your company at your events, especially weddings, consider leaving it at home. At the wedding I recently attended, the DJ had an amazingly large sign with his logo flashing in lights. I am sure it was expensive. However, I am sure it wasn't as expensive as the

business it may have been costing him. Two people at my table alone commented on how cheesy this sign was. This was their opinion—the opinion of prospective clients for this DJ. Bottom line: if you do a great job at your event, guests will be more than happy to approach you and ask for a business card. In fact, as you make your way around the room throughout the night and a guest comments on how great the music is, pull out a card and tell them you appreciate their kindness and you look forward to hearing from them soon. Active marketing, with class!

Upgrade Attire

When political figures speak, 99 percent of the time they are in business attire. Their image and their presentation appear more professional that way. Subliminally, you have a higher level of respect for the importance for the message that is about to be conveyed. If being appropriately dressed did not matter, news anchors, congressmen, head coaches, and corporate professionals would opt for jeans and T-shirts. What image would you like for your company? Dress for success. Improve your image instantly with more formal attire. For our company, we have mandatory black tux attire unless the client requests otherwise. Consider a tuxedo, nice suit-style tux, or at the very least, slacks, shirt, and tie.

Time to Smooth Out

In the radio business it is referred to as "dead air." At an event, it is referred to as "down time" or "an abrupt pause in the program." "It" is the moment when you make a transition from one moment in an event to another without ease and with a great deal of awkwardness. The way you handle these "time passages" can make or break your performance. The next time you watch an awards show on TV, pay attention to the flow of events. The moment a lack of fluidity hits the program, your attention deviates from the message and the performance and is now focused on the train wreck that is taking place. Some call this "event fatigue." Always think three steps ahead, have a game plan and know how you will transition ahead of time. Events that flow smoothly and segue without interruption appear more professional, provide more excitement for the guests, and ultimately make for a better show.

Just Say No to the Radio Show

If you ramp up every song with "...and that was Ray Charles with Georgia. It's 15 before the top of the hour, and here's the latest from 50 Cent..." you should think about retooling your message. If guests wanted a radio show, they would have saved some money and purchased a boom box instead of hiring you. If you have the urge to announce the artist, title, era, weather, traffic report, or any other "radio-esque" verbiage while

After seeing things from a guest's perspective for one night, I came away with a lot of food for thought.



introducing a song, you may want to take it out of your performance. Make your event more personal with intros such as "Here's one of Michelle's favorite songs to swing to!" or "As you know, Grandma Ruth absolutely loves the Twist!" Your event will become more personal and the guests of honor will appreciate it a lot more.

Can the Crutches

If you were to record your airtime on the mic, would you find a "crutch"—a common phrase or word—that repeatedly and unconsciously falls from your mouth? Meaningless or extraneous expressions such as "umm," "and now," "all right" and "ladies and gentlemen" are typical for DJs and public speakers. Try to focus on the message you are trying to convey. Keep it "bright and tight." Simple messages, with a purpose, delivered in a tone

appropriate for the audience and atmosphere of the event, make all the difference!

Serve Creatively

If you have ever read any of my past articles, you know that customer service is absolutely essential for our company and is a particular interest of mine. It is what sets us apart from our competition. Seek out a company that has exceptional customer service and begin to model your service efforts after its example. Challenge yourself to think of new ways to offer better service to your clients.

Think outside the box. I remember a DJ years ago who offered gum at the end of the meal to the guests at his event. He simply placed two fish bowls on his speakers with assorted gum and invited guests to his booth if they had

the interest. EVERYBODY walked to his booth. EVERYBODY loved the fact that he did this and EVERYBODY talked about it. I know what you are thinking, "Because he offered gum?" Absolutely. What a small, inexpensive idea that paid off for him in the long run! What will be your "gum" idea?

Live to Learn

Whether you have been doing this for five years or more than twenty, never stop learning. Seek out new material, new ideas, and new advice. Your company's image depends on it.

I had the privilege to attend Mobile Beat's Vegas show this year and was able to experience Todd Mitchem's seminar "Using It." As a DJ for over twelve years, this provided me with a fresh approach and perspective on my industry and I can't thank him enough for conveying this message. It was the right message at the right time in my life. I encourage you to check into Todd's materials, or any of the others that are out there.

The bottom line is, challenge yourself. Don't fall into the trap of thinking there is nothing else to learn, and just rest on your laurels. Your business will only thrive if you keep seeking out ways to improve your image and your performing skills. There's no need to try to figure it all out for your self. Look at the success others and glean what works for you. ■

Matt Brys is the general manager and DJ/entertainer for Extreme Productions Entertainment, LLC, operating out of the Sacramento, California, area. He can be reached through www.extremeprodjs.com.





“Beauty is more than skin deep”—and that applies to entertainment companies as much as to people.

By Mike Ficher

The perception of image—sounds kind of funny, huh?—is often embedded with negative connotations. Think public relations. Think spin. Think stretching or convoluting facts. Think of obfuscating the truth.

In today's media-saturated culture, the word “image” generally summons attempts to reframe potentially damaging situations into manageable or even positive affairs. Entire staffs are dedicated to branding and imaging functions. Big business and government are renowned for seeking to shape the dialog on virtually any event into a benefit to their institutions.

But, does image always have to be based on such a negative foundation—one predicated on a disapproving response?

You Look Maaahvelous!

Your image can be managed by your marketing material, how you answer the phone, how you position yourself and/or your company in the market. But, probably, more critically, your image can be and is primarily shaped by how you perform.

All the marketing efforts in the world can only provide so much bang for the buck if the word gets around that your performances are marginal, do not live up the promise or the hype, or are not audience-friendly.

By no means undersell the image presented in your promotional items. Do not underestimate the power of a friendly voice when answering the phone or responding to an e-mail inquiry. And pay more than lip service to the intended audience of your marketing efforts. First impressions are paramount to allowing you to achieve the performance piece.

Good Show, Ole Chap

Certainly, how we look, how we dress, the condition of our vehicles, and the appearance of our equipment are important in determining how we are perceived in our market and beyond. But, if you have elegant sizzle and only gristle steak, you will spend more time cultivating new leads instead of letting your satisfied clients spread the word of your excellence.

The following questions are meant to stimulate your own thinking on where your performance significantly crafts your image.

Tune Up for Better Performance

With digital technology significantly shortening the distance between professional and hobbyist, studio and home, your equipment becomes less of a differentiator and your other skills become more critical to convince clients of your value. Are you refining an image as a performer and not merely a human jukebox?

Is your image based on substance? Or just slick marketing—glorified smoke and mirrors? Many mobile entertainers promise the moon to secure bookings and deliver something a bit shy

of a celestial effort. Admittedly, not every gig will be a stellar, memorable performance, but, as entertainers, keeping an open mind and critically evaluating each performance to learn how to continue to grow and develop is vital to long-term success, client satisfaction, and your image.

Voicing Issues

Is your vocal aptitude of voice actor quality? Are your announcements crisp, clear, and conversational? Are your word choices appropriate for your event? Do you employ the microphone at a distance to support a comfortable listening experience? Too close and you will add bass; too far and you will enhance the high end. Are your inflection, tempo, and rhythm appropriate for the material and the moment? Are you calm, assured, and confident without being arrogant in your delivery? Now, more than ever, our acuity as MCs is a defining factor in shaping a professional, polished image.

Engage!

If you offer dance as part of your package, are your routines and instruction segments inviting the audience to be a part of the performance, and fluid enough to allow improvisation to enhance that goal? Over the years, as I've attended numerous dance conventions and worked with other dance professionals, I've watched exceptionally talented and gifted dancers execute outstanding dance performances, but fail to connect with an audience.

When you teach or perform dance, are you warm, friendly, and accessible? Are you engaging the audience to be a part of your performance or is the ego seeking to be the star of the show at any cost? Do you know the routine or dance well enough to engage in banter with the audience?

With other performance skills becoming more critical in the evolving world of mobile entertainment, appealing dance skills can stamp an indelible mark for your image upon your entertainment marketplace.

Games People Play

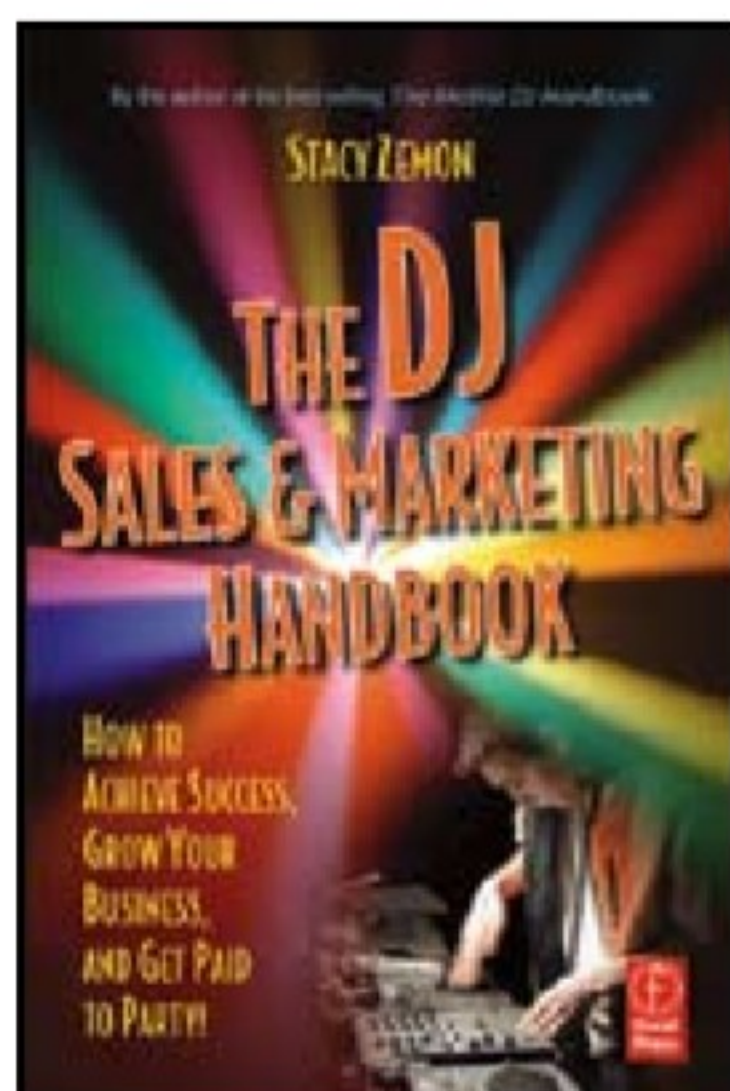
If you employ games to interact with your audiences, are the games fresh, topical, and engaging? Are you comfortable leading the games? Do you encourage participation in a friendly, nonconfrontational manner? Is your focus on the audience and not you? Like dance instruction, knowing the game thoroughly facilitates an image of competence in your guests' eyes. Games also add another alluring audience-involvement component—another facet to refine your image.

Fashion Statement

Yes, even on a surface level, you must look marvelous. But in an era of hype and celebrity, where image can be too often be shaped through slick marketing, blustery posturing, and timely public relations, let your exceptional performance fashion a lasting image. ■

All the marketing efforts in the world can only provide so much bang for the buck if the word gets around that your performances are marginal.

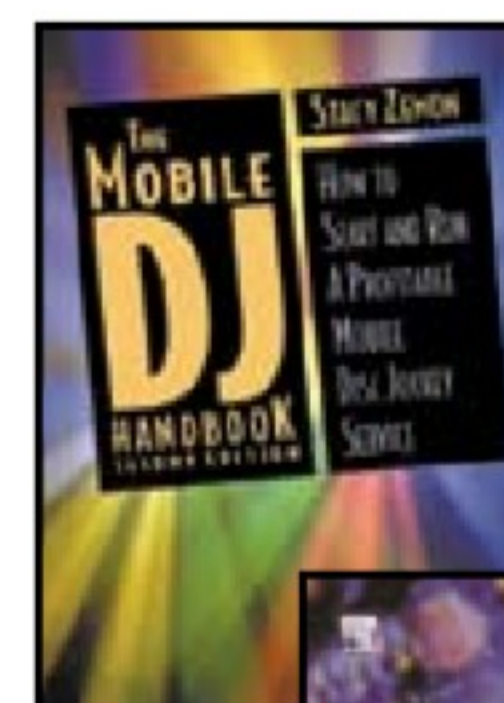
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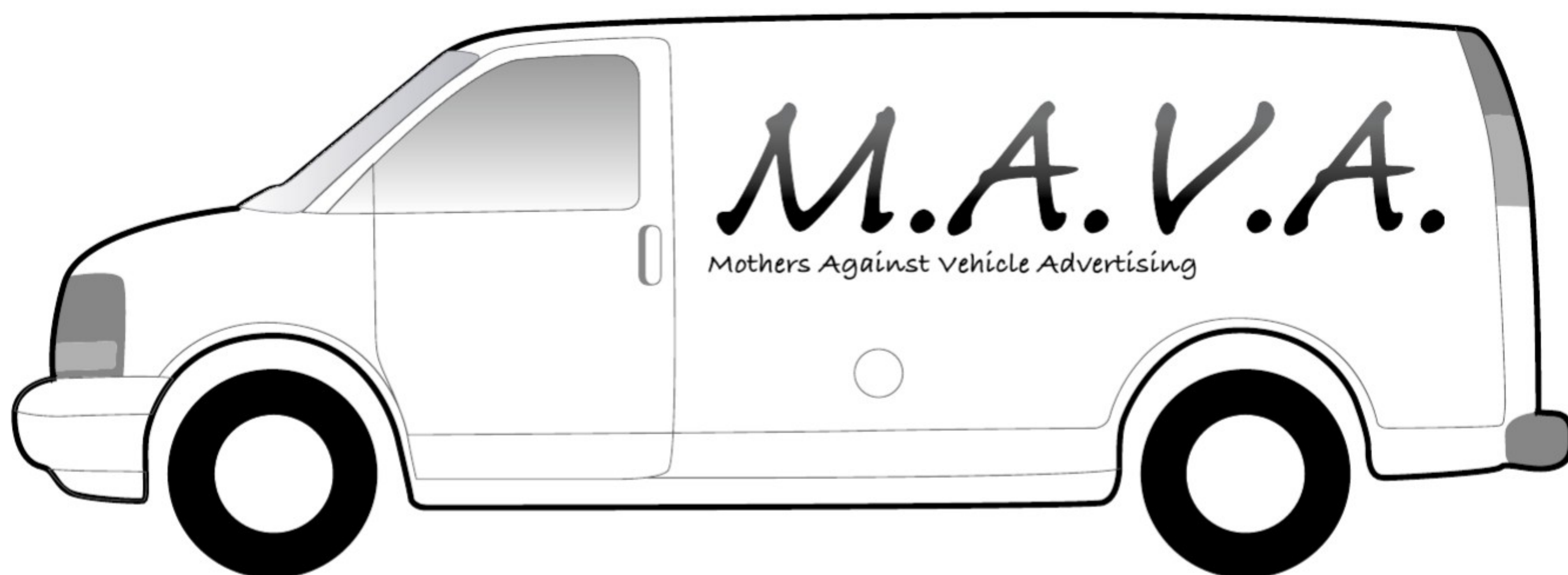
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Is Free Advertising Really Free?

Consider the possible hidden costs of the easiest exposure methods

By Larry Williams

There are obviously many ways in which to advertise your business. In particular there are several that come to mind while out and about in the community. Two of the most popular forms of advertising while in the public domain are, "vehicle" advertising and on-site "event" advertising. The immediate benefit to both is that there is generally no recurring cost to engage in this sort of advertising. Once your vehicle or equipment sign is made...you're home free! Well, not exactly.

On the surface it may appear good—"free advertising and no one can stop me!" However, the reality is that the use of "free" advertising can cost you dearly in the long run. Sure, it may cost little or nothing from a monetary standpoint, but it is not necessarily free from complications arising from how your company may be perceived.

Vehicle Advertising

Many in our industry have taken advantage of one of the last great bastions of "free" enterprise: vehicle advertising. We can create "rolling billboards" that travel about the community and advertise our services in a very visible fashion that is free from recurring costs. When you think about, it's amazing that the federal government, city business license division, Department of

Motor Vehicles, or Mothers Against Vehicle Advertising (MAVA) haven't climbed aboard some sort of bandwagon to stop it, tax it, control, it or regulate it. (Note: Not to worry, MAVA doesn't really exist...yet.) The point here is that there are very few forms of advertising that we engage in that are 100 percent within our control. Vehicle advertising is one of them.

However, before going head over heels into logo-ing up that vehicle, consider the possible perceptions that could be detrimental to your business. Do you always drive safely (e.g., use your turn signals, obey the speed limit, not be distracted by the use of cell phones, etc.)? When traveling about the town, it is imperative that this "rolling billboard" represents the same manner of professional conduct that you yourself would exhibit in a face-to-face situation. Anything short of absolute appropriate behavior could have a negative effect upon how your business is perceived.

Even the manner in which you park your vehicle at events could have ill effects upon your reputation. The practice of double parking or the illegal use of a handicap parking space can be perceived negatively by clients, partygoers and facility representatives.

Event Advertising

How, where and when we choose to utilize signs or banners at performances has been discussed extensively over the years. When weighing the pros and cons of signage at events, much depends upon the event itself. At wedding receptions, for example, it would be unlikely to see any of the many service vendors (e.g., cake makers, florists,

ministers, photographers etc.) engaging in forms of self-promotion. In this case, it's the formal or private nature of the event that makes noticeable promotional displays questionable.

Public functions may provide a more appropriate venue for promotional displays, and the people who organize them are often more lenient regarding the placement of signage. This may be due to the relaxed atmosphere of these events. School dances are perhaps the most forgiving of all events regarding signs or banners. This probably has something to do with the many community sponsors who are often utilized on campus for a variety of functions throughout the school year. In other ways, they may simply be used to it!

Case by Case Basis

In the final analysis, it likely comes down to the manner in which we believe our advertising would be most effective and appropriate. Obviously, most of us do not advertise in every conceivable medium available. So perhaps it is best to approach public signage in the same fashion: on a case-by-case basis. How such advertising is created, displayed, utilized, and allowed are all important factors that one should consider carefully. Make no mistake: "free" advertising is fantastic—just as long as it is free from the dangers of negative public perception. ■

Larry Williams is the author of Mind Your Own Business (ProDJ Publishing). Since 1990, he has owned the Reno Tahoe DJ Company, and has served four years as president of the Nevada Disc Jockey Association.



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Part Three: Protecting the Main Component—YOU

Some straightforward, maybe even controversial advice on keeping your person secure.



By Stu Chisholm

So far in this series, I've outlined the many ways you can avoid having music and equipment stolen, damaged or destroyed; avoiding common (and not-so-common) disasters; and how to making sure that, if there is trouble, you can get back in the game without missing a beat. But there has been one glaring omission: protecting the one component that a DJ business can't run without—YOU, the DJ!

Because as entertainers we have a high-profile job, we can sometimes find ourselves the target of anything from those who are simply jealous of our "glamorous" profession, to a mentally disturbed stalker. DJs are often on the road at night, with thousands of dollars worth of gear, and maybe even cash. Even if you have a "pay first" policy, thieves don't know it. If you run into one, your money would be safe, but what might happen to you?

Triple "A's"

The first and most important thing you can do to avoid trouble is to be AWARE. Pay attention to your surroundings. Look for things that seem out of place. Seeing groups of teens hanging out isn't



that strange, but if it's at night, and/or raining, then that should set off your internal alarm. Maybe you noticed the man with the heavy coat on a very hot day. Could he be suffering the heat to conceal something—a weapon, or stolen items? Note those around you and what they're doing.

Often just by paying attention, you can avoid a nasty confrontation, or worse, thus AVOIDANCE is the second "A." In 1993, mobile DJ Bruce Marshall went out to breakfast after a gig. When he and a partner returned to his vehicle, he noticed two men trying to break in. Instead of walking away, he confronted the men. He was shot dead. The lesson is clear: avoid confronting suspicious people.

The final "A" stands for ACTION. You've been observant, you did your level best to steer clear of a bad situation, and yet you are still attacked! When faced with imminent harm or even death, you must be prepared—and willing—to take action! Police cannot be everywhere. In fact, in most cases, police show up after the crime! In a very real sense, your safety is your responsibility. Now, depending on the situation, you may have several options. For instance, in most states you can carry pepper spray. Kept handy on a key chain, on a belt, or in a pocket, pepper spray can incapacitate an attacker very quickly, allowing you to escape and call police. It also is very inexpensive. But there are drawbacks, the first one being that pepper spray can be useless against an attacker who is drunk or on drugs. You also must be careful to not spray into the wind, or you could end up being the one incapacitated!



Another action option is to take either a self-defense or martial arts class. Many police departments and city recreation centers offer them. On the plus side, the self-defense classes offered by the city are inexpensive, sometimes even free. Not so for martial arts. To become adept, you can spend many years and thousands of dollars. The advantages here are that martial arts can become a very satisfying activity. They provide the health benefits of a gym membership, and these skills are the only things that they can't take away from you when you board a plane.

Extreme Defense

There is one piece of gear, also an action option, that I am convinced has a place in nearly every DJ's standard compliment: a firearm. I don't have the time or space to get into every facet of this option, and it is also a political hot potato these days. Needless to say, this is not an option for everyone. It is something to be considered very carefully and soberly. If you have a volatile temper, then you might be better off choosing another option. You also need to check your local laws concerning concealed weapons permits, training requirements, fees, and even if they permit carrying a firearm at all. (Sorry Illinois!) Take a good, hard look at all of the consequences, as this could turn out to be the most important decision you'll ever make!

That said, if you're ever confronted by an armed attacker, you will at least have the chance to fight back. A firearm is a piece of safety equipment, period. It can only be used to protect



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life and limb, not property. Yet our property is usually what can make us targets! Most people who get trained and licensed, like most police, go their whole career without ever having to use their weapon, and that's just the way you want it! We own fire extinguishers and buy life insurance, yet we always hope we'll never really need them. This is exactly the same, the only real difference being that target shooting can also be an enjoyable hobby.

Guns are a huge responsibility. They're expensive. They can be heavy, and a total pain on a hot day. Training fees, background checks, and licensure can be costly. And as I mentioned, you might go through all of that and never need it. But if you ever DO need it, you'll need it more than anything in the world! THAT is the bottom line. There's a saying among those who legally carry firearms: It is better to be judged by twelve than carried by six.

Not Your Average Tuxedo

When I took my training, I became friends with a few of the local police officers. I had a big show coming up in downtown Detroit. I had done that same show the year before and someone decided to charge the stage. Busy entertaining, I was totally oblivious. An off-duty police officer and my own security man spotted the guy coming at me long before he got anywhere near my console, and tackled him. The cop said, "Good thing he didn't have a gun!" When I mentioned this to my cop pal, his suggestion lead me to my final extreme action option: a bulletproof vest.

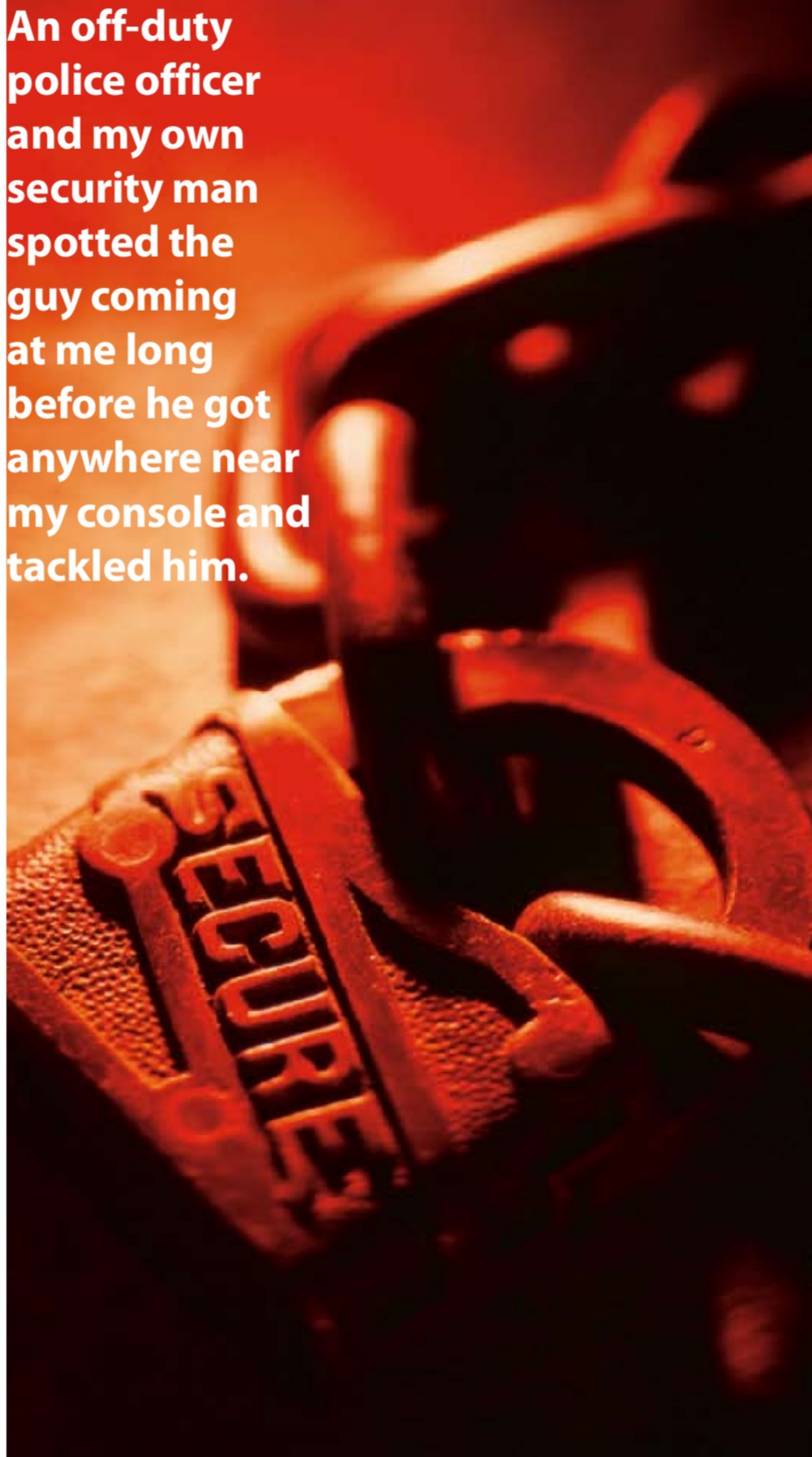
Today's vests are much less heavy and bulky than those of yesteryear, and can be had for as little as \$400 to as much as a thousand, depending on the manufacturer and its rating. A level II or IIA vest will be lighter and cost less than a level III or IIIA, but the higher-rated vests will stop more powerful rounds, and/or be more effective at close range. They also resist knife attacks.

Your Most Vital Security Tool

As I've said, all the ideas beyond pepper sprays are extreme options. So extreme that you might consider your odds of ever needing them far too remote to seriously consider them. The most important security tool, though, is not extreme. It's legal in every city and state, relatively cheap, and vital for every working DJ: a cell phone. It can be your direct link to police, fire, ambulance, and road service. There's no good reason not to have one. They are proven life savers.

So there you have it: from the simple to the outrageous and everything in between. Now you're prepared! Next time I'll include all of the miscellaneous things that didn't make it into this series due to space limitations, as well as address any of your comments, ideas, or suggestions. You can e-mail yours to DJ@DJStu.com. Until next time, safe spinnin'! ■

Note: The views expressed here are purely the author's and do not necessarily represent those of Mobile Beat's staff or publisher. —Ed.



An off-duty police officer and my own security man spotted the guy coming at me long before he got anywhere near my console and tackled him.

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That's What Friends Are For?

True friends don't DJ their friends' weddings—unless they are professional DJs

From the Editor: We offer this fictional article, based on numerous real-life nightmares, as food for thought, and as possible help in convincing the brides in your world about the necessity of engaging the services of an experienced DJ.

By "Lisa Riley-Joyner"

I am a university graduate (journalist major) and have successfully pursued a career in freelance journalism for several years now. Of the many writing assignments I've completed, this particular assignment is very much self-created and non-compensating. I have taken it upon myself to write about an avoidable experience I had on my wedding day, with the hope that others might learn from my major mistake.

In 2003, after reading a wedding magazine, I relied upon a fellow journalists' suggestion to cut some corners and save some money by having a friend of supply music for my upcoming wedding. My fiancé, Ron, had a friend from work who did some DJing on the side. Initially, I eagerly accepted the "too-good-to-be-true" offer of free music, and proceeded to secure all of the other necessary vendors needed to turn my wedding dream into reality. I felt secure in knowing that Scott (my fiancé's friend) would have the music well in hand. Although I had never met him, I felt reassured that he was Ron's long time associate.

Bad Vibe

Looking back on my experience, I can see now that there were many "warning flags" that pointed to this being a very bad idea. I had repeatedly suggested to Ron that we meet with Scott to go over the music and other things that I thought a DJ might want to prepare for. Ron assured me that Scott would easily be able to handle the music on the day of the wedding. I reluctantly agreed not to meet with him. Scott did suggest that I prepare a song list of the type of music that I would want for dancing, including the first dance song. I prepared this list and gave it to Ron to give to him approximately one month before my wedding date.

As the date drew near I became more and more concerned. Here I was, planning my wedding at an exclusive country club, with more than two hundred guests expected to attend, and I had had no real contact with this DJ, let alone any real idea of how the day might develop musically. Ron dismissed

my concern as a typical "emotional bride" worrying about every detail before her wedding day. As I felt it important to let him "be the man" and handle this, I reluctantly kept my concerns to myself.

Introduction to...Horror

As the day approached, I managed to resign myself to the idea that the day would unfold regardless of my concern, and everything would be okay. I suppose I figured "What's the worse that could happen, right?" My worst fears would soon be realized.

The wedding was beautiful and the ride to the country club was a party in and of itself. All the while I was unaware of the drama that was unfolding between the banquet manager, Scott, and my father. The banquet manager and Scott were at odds—apparently any DJ that played at this facility must have liability insurance. The fiasco that unfolded was uncomfortable, to say the least. My father had to eventually lay down his credit card as a sort of security deposit in the event any DJ equipment damaged any door frames, hardwood floors, carpet, or other facility equipment. Needless to say, my dad was not very pleased.

My first glimpse of Scott was through the front door of the facility while awaiting our formal introduction. He was a scruffy looking, unshaven guy wearing a Detroit Pistons jersey. He proceeded to introduce the bridal party in a slipshod manner, stumbling over several names. While mispronouncing my bridesmaid's name, "Andrea," he made sure to add, "Well, I'm sure she's used to people screwing up her name!" Unbelievable! By the time he got to the bride and groom, I was

As the date drew near I became more and more concerned.



Initially, I eagerly accepted the "too-good-to-be-true" offer of free music.



expecting the worst. Although he got the names right, he didn't say "Mr. and Mrs." but only "Lisa and Ron Joyner." The remainder of the cocktail hour proceeded without incident, except for the inclusion of some hip-hop music, which was annoying.

Mangling Music, Breaking Hearts

The introduction to dinner was unrefined but at least uneventful. I hated the Kenny G music that played during dinner but I was appreciative that in any case the hip-hop music had stopped. It seemed like forever before the toasting and cake-cutting took place. I was beginning to sense that Ron was becoming increasingly irritated as he made several trips to see Scott after we had finished our meal. I would soon find out exactly what had Ron so upset.

As it was time for the first dance, Scott called us both out to the dance floor. To my surprise and horror, he played the

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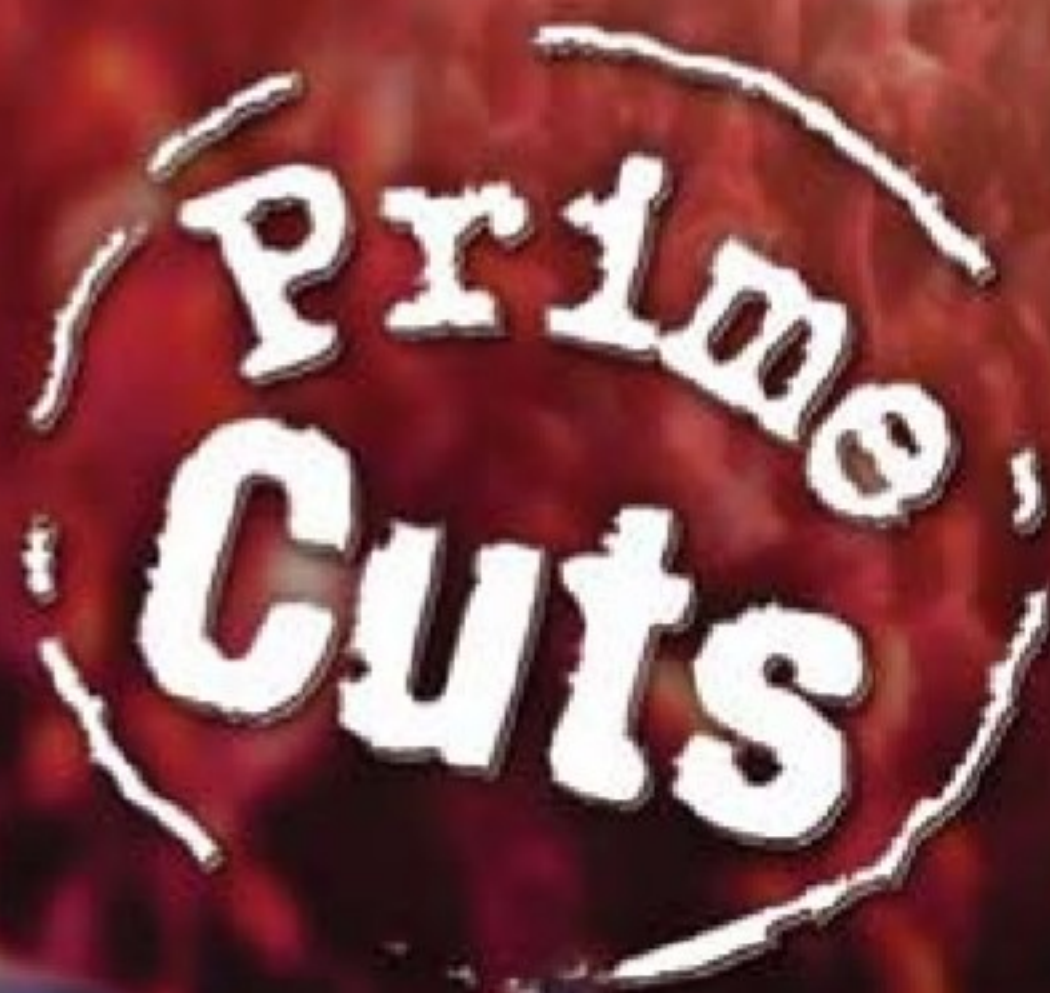
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wrong song. I was livid! Ron had found out about this just moments before, but simply held me close and asked me to just "let it go." (Since then, I think his way of trying to make up for it has been to praise me up and down for being such a wonderful wife and telling me that he will never question my judgment again!) Apparently, Scott did not even have our first dance song; but worse yet, he had never bothered to tell Ron until just minutes before the first dance. Ron admitted what a mistake it was to have Scott as the DJ. Yes, this was comforting—but I was still livid!

After our wrong first dance song, Scott went right into the dancing portion of the evening without giving any thought to the father/daughter dance or parents' dance songs (which we had included in our song list). By this point, I just figured he wouldn't have the right songs anyway, so what was the point. I felt more badly for my father, who never got recognized by dancing with me for an official father/daughter dance. When another slow song came on, I went over to my dad and simply danced with him and explained the situation to him.

The remainder of the evening was a mixed bag of hip-hop songs and disco. I never heard any of the country, classic rock, or oldies songs I requested. The space between the songs killed what little of a dance situation ever got going, and many guests left after about the first hour of dancing. The funny thing is, nobody immediately complained about the DJ. At least not in front of me. I heard many complaints from close family and friends, after the fact. While trying to tune him out throughout the party, I hadn't even noticed his self-invited girlfriend or the fact that she was bringing him beer throughout the night.

All in all, my perfectly planned wedding was a musical disaster. I wanted my wedding to be the most memorable party of all time for my family and friends. Instead, it turned into a nightmare of unprofessionalism, inappropriate music, mangled announcements, and unsatisfactory behavior by the DJ and his uninvited guest. In our case, "You get what you pay for" took on a whole new meaning.

Post-Disaster Research

You would think this would be the end of the story, but there really is so much more. As a journalist, I am accustomed to researching content for stories. I began to wonder if I had been overreacting and I felt a need to see if other brides had actually had similar experiences. I decided to do some research, seeking out brides who had "friends" DJ their weddings. What I found was astonishing.

By far the best place to research circumstances of this nature is the Internet. I visited many wedding sites and wedding-related chat boards, looking at the discussions from the angle of "low-cost" DJ entertainment used by brides who wanted to save money. Here are some comments from brides who had amazing stories to tell when asked about "friends" who performed at their recent weddings:

"We paid \$1,200 for an ice sculpture and had a family friend DJ our wedding. The ice sculpture eventually melted and our so-called friend never showed up. Had it not been for a DJ wrapping up a party in the adjacent room (who we hired on the spot), we would have had no music at all!"

"We had a friend-of-a-friend DJ our wedding for \$250. He was late and had equipment problems. In hindsight, we should have done the same thing we did with our photographer and caterer—hire a professional!"

"My cousin was suppose to DJ at my wedding. I think he would have done a great job if he hadn't 'flaked out' on us at the last minute. He decided to go to the Warp Tour concert instead. We had to scramble, but eventually found a professional DJ. We had a great wedding after all."

"We decided to save some money and hook up an iPod through a speaker system. A lot of people complained about not being able to make requests, and the iPod kept resetting itself or

In our case, "You get what you pay for" took on a whole new meaning.



something. My husband had to keep going over to fix it. It was embarrassing. And we forgot all about a microphone for announcements. We winged it!"

"A friend turned us on to this guy who was half the price of DJs out of the phone book. We thought this was great! The only problem was he would never return our calls. About two weeks before our wedding, his cell phone was no longer working. We had to hire another company, and lost \$100 on the first guy whom we have still never heard from!"

"We had my friend from school DJ our wedding. He was always a great guy and still is. But I never saw him DJ before. I just figured if he's nice and dependable, that's probably good enough. The music and announcements were very poor. There were many complaints. It would have been better if I would have seen him perform first!"

"Oh my God! Our DJ was the worst. He was a friend of my maid of honor. She said he was good so I hired him. Though the music was decent, everybody hated him. He was obnoxious and rude on the microphone. I guess he thought

his jokes were funny, but this was MY wedding! My husband asked him to stop talking. We should have hired the DJ my sister had at her wedding. He was very professional!"

"A friend told us about this guy who DJ'd on the side. He was a fraction of the cost of other companies. We found out why, when he started hitting on all the single girls during the bridal bouquet toss. He did many inappropriate things that were completely embarrassing. We learned our lesson. Unfortunately, we can't go back and do it again the right way!"

"You want to find out who your friends really are? Have them DJ your wedding! Ours was a no-show!"

"I was forewarned about hiring friends to handle important matters at my wedding. I really didn't think the music was a big deal. It was one of those things that I thought just kinda took care of itself. My friend was nice but was clueless about announcements and activities. He didn't have a lot of music either. My wedding was great...my DJ was just so-so!"

"Friends don't let friends DJ their weddings! Ours was drunk the whole time. At the time, we figured, we couldn't tell him to stay away from the bar—after all, we're not paying him! We still haven't spoken since the wedding. There's definitely some tension there!"

"We didn't budget for a DJ so a family friend did it for us as a wedding present. There were a lot of problems with the music and not many people danced. If I had to do it all over again, I would definitely budget for a DJ."

I have learned a valuable lesson through my experience. Hire a professional DJ if you have the opportunity to do so. The service that he or she provides is every bit as valuable to the successful outcome of your party as the photographer, the food and the facility itself. Having a "friend" take on the great responsibility of announcements and music, let alone interacting with the guests and creating a fun-filled, dance-friendly atmosphere, is a tall order if not well versed in this line of work. Save your friendships and your wedding day by hiring a professional mobile entertainer: someone who truly knows how to make your party unforgettable—in the most positive, magical way. ■



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DJ "Rescue 911!"

How networking and a willingness to go the extra mile helps DJs and the DJ profession

By Ken ("Waz") Nowaczyk

In your business, when was the last time your "competition" helped you get out of a bind? Craig Brown, another local DJ (and one of the best), saved my rear end today.

In some markets, mobile DJing is a cut-throat business. Plenty of guys might cheat and lie just to make a buck. The business (and the music biz in general) has some guys who would probably sell their little sister on eBay to get an extra wedding reception every month.

That's not the way it is around here. Vancouver/Portland may just lead the way in "DJs helping DJs." And in my opinion, Craig is at the head of that movement. He is tireless in his mission to create positive perceptions about all mobile DJs, and his actions always aim toward that goal. If something can be done that enhances the image and value of mobile DJs, he'll do it. He's heavily involved in the local DJ association (SWODJA.com), and always shows admirable leadership. He's helped my boss's company, All-Star Music, many times, and vice versa.

Reception Meltdown

Well, today, my amp stopped working...30 minutes before a reception! It was at the Academy, a popular chapel and reception hall, downtown. What now?!

I called my own boss and got no answer. I wasn't sure there was another amp in my warehouse at home, 10 miles away. I could have

I envisioned Craig racing down the freeway with some cop lights attached to his truck, the stereo playing siren noises, or maybe the cheesy disco music from C.H.I.P.S.

gone to Radio Shack and bought something to get through, but even with that option time was still an issue. I knew Craig could help—but I didn't have his number!

I quickly walked down the long, bright hall, looking for a phone book. It felt like there could be an electric chair at the end of that hall. Then, like a lighthouse shining through the fog, I saw one of Craig's Hi-Fidelity Music brochures hanging outside the chapel office. What luck!

The clock was ticking, and I tried to remain calm as I sat down and dialed the phone. Ring, ring, ring. I had never had an amp catastrophe before. It's the one thing a DJ can't survive. I'm typically obsessive, still bringing my computer and CDs to each show, just in case.

Ring, ring, ring. I was getting nervous. The groom also happened to be my friend, so I didn't want to tell him any bad news. I'd hate to disappoint any bride and groom.

Ring, ring, ring—I was ready for a machine—but Craig answered!

"I'm at the Academy," I said. "The amp light is red ["protect"] and I have nothing. Zip."

Craig said, "So, you need an amp. I'll be there in fifteen minutes."

Ready, Willing and Able

It wasn't *that* he said it, it was *how* he said it: with no hesitation. Problem—solution—immediate

action. That's a positive, "can-do" attitude that you don't see very often, in any business. Another DJ was going to lose a show (and maybe a friend), and Craig wanted to help, as if the show was his own. It didn't matter if it was the "competition" calling. ("DJ Rescue 911"—I envisioned Craig racing down the freeway with some cop lights attached to his truck, the stereo playing siren noises, or maybe the cheesy disco music from C.H.I.P.S.)

Instead of the mobile DJ industry getting a black eye (as a result of guests coming into the reception hall and hearing nothing but *silence*), I had a working amp (a real powerhouse) just a few minutes before the show. Whew! Things went great from then on.

It was a perfect day, weather-wise, the kind of day a bride dreams about. It was a real blessing, as I got an opportunity to be part of a friend's special day. I felt further blessed by getting help from Craig, someone who gives mobile DJing a *great* reputation.

Honestly, I feel like it's now my turn to help. The call will come, and I'll do the same thing for somebody. That's how networking works.

Thanks again, Craig! ■

Ken ("Waz") Nowaczyk DJs for All-Star Music & Events, out of Vancouver, Washington.

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Drax

Facts, Passion, Ideals

Distinctive entertainer carefully considers DJ gear, business, and integrity

By Anthony B. Barthel

It was February 2000, and those who woke up early and attended the technology seminar at the Mobile Beat Conference were not only treated to a wealth of incredible knowledge, but also a visual image that wouldn't soon be forgotten. That was the DJ seminar debut for Dr. Drax—and it certainly wouldn't be the last we'd hear from this very outspoken and visually distinctive individual. In fact, two years ago he was elected by the board of the American Disc Jockey Association to take the reins of this growing organization.

But as to his appearance, Drax indicates that it's all part of his long-term business plan—something he advises for anyone who has a business. This is just one example of the many subjects on which the unique entertainer has a strong opinion. "Outspoken" is certainly one word to describe Dr. Drax; another is "passionate," as he prefers to describe himself. Passion is how he got into the DJ profession in the first place.

From High-Tech...

In the 1980s, Dr. Drax was in the engineering field and was involved in some very heady stuff, primarily focused on lasers for military and

medical purposes. As part of that field, he found himself at a number of corporate functions and his opinion of the DJs at those functions, wasn't very high. They wouldn't or couldn't honor requests, and their musical selection was limited at best. Having a deep interest in music and a collection to accompany it, he would end up bringing in music and helping the DJs. More than a few of his friends at these events asked why, since he was essentially doing the DJs' jobs, wasn't he the one being paid.

This got Dr. Drax to thinking about entering the profession, but not without doing some fact-finding first. That's another thing Drax is very passionate about: research. Ask Dr. Drax about a subject, and it usually turns out that he can cite chapter and verse of research on the subject. He loves information, statistics, and numbers.

...to High-Tech Entertainment

His research proved that he could run a DJ company full time—specifically under his own methodology. That meant writing a business plan and establishing a unique market position. The events he was after were those for at least five hundred guests that were high energy and involved numerous costume changes and all sorts of audience involvement.

Not only did he have ideas for the types of performances he wanted, but also for the technology to back them up. And part of that technology included bringing in high-powered lasers, computer playback systems, and speakers that would blow the tan right off George Hamilton. At one point, Dr. Drax described the

lasers he used as being able to cause severe physical harm if not aimed and used correctly. In the early days, using a computer as a playback tool was almost unheard of but he was able to do it successfully, as he has taught so many who have attended his seminars at Mobile Beat DJ Shows.

The Logic of the DJ Business

Although his approach is in many ways unique, what this DJ does advise for all DJs and anyone seeking to get into this profession could fill volumes. And most of it is basic common sense in other professions.

"People failing to actually plan and run their business from some framework—be that a business plan or an idea on a cocktail napkin—makes them unaware about the changes that go on around them," Drax observes.

This leads to another problem, in his opinion: undercharging. "I'm not talking about charging large numbers, but just numbers predicated on a business plan. I feel that loving doing this more than doing it as a business is an issue facing our industry that creates problems. The decreasing barrier to entry is an issue only in that those seeking to get into our industry charge less than what it should cost." In other words, just because the gear has gone down in price in recent years doesn't mean it costs less in taxes, fuel, depreciation, insurance and all of the other real costs that a real business incurs. In other words, figure out what it really costs to do any given performance in real numbers and then charge accordingly.



Entertaining Integrity?

According to Dr. Drax, another issue facing the disc jockey profession is the lack of integrity on the part of some members. "People are willing to steal music even though they know it's wrong. People will lie about their competitors just to get an event. People willing to work for less money than their gear would rent for from any supplier in their marketplace hurt the local market. If someone will steal music from the people who actually provide the tools we need to be in business, what does that say about them? What else will they take?"

"The lack of moral fiber in our industry feeds all the bad feelings people have about our industry that pulls our industry down. We will never be recognized as a legitimate industry until there are more people in it running as legitimate businesses than there are people doing it as a fun thing to do or as a hobby—not that I have anything against people doing it as a hobby—that is speaking clearly, just as a landscape view of the industry obtaining the level of respect and income it desires." Dr. Drax's reasons for being in this business all revolve around the passion he feels for satisfied customers and making people very happy. But many high-priced concert acts also love what they do, and their larger incomes make it possible to do it more and better.

Dr. Drax likened today's DJ profession to the dental profession of the 1800s. In those days dentists were predominantly part-timers who usually had to rely on their "real jobs" to make ends meet. For the most part, there was little

More than a few of his friends asked why, since he was essentially doing the DJs' jobs, wasn't he the one being paid.

training and a lack of professional standards. Today, dentists have established a strong professional organization and high standards. Their clients are better off, as are those who practice dentistry. In other words, nobody loses.

That's Drax's goal for his profession. To that end, he has been active in the American Disc Jockey Association, even recently serving a term as national president of the organization.

Getting in Gear

Not only is the good Doctor an advocate of good service, but also of quality tools to provide that service. You can't keep the engineer away from the lab for long. At the most recent Mobile Beat Conference he debuted some unique flat panel speaker technology of his own design. His innovative package had upper frequency panels that slide down into the subwoofer and amplification housing. You can roll the entire system in as a self-contained unit and then set up in minutes.

"There's plenty of bass that you can feel," says the proud engineer of his speakers; low end is important to him. Dr. Drax has been involved in manufacturing in the past, and has written a program to evaluate the number of wireless microphones that can be used in any given space for a major manufacturer.

Gear is as exciting to Dr. Drax as it is to many DJs, but he won't invest in new gear until his business plan dictates that it is needed. For those who need it, Dr. Drax is happy to provide a very unique speaker package. Or an opinion, if you're looking for it:

"What we sell is peace of mind: that we'll show up, won't be dressed poorly or speak poorly, and won't do things to embarrass our clients. In that regard, our industry has a long way to go." ■

Connecting Club and Mobile in La La Land

DJ MisterE enjoys the best of all possible worlds, spinning in Hollywood and beyond

By David Kreiner

DJ MisterE, a.k.a. Evan Weissman, is one of Southern California's fastest rising talents. Having experience as a professional disc jockey for over ten years and winning several prestigious awards (including two-time national champion of digital mixing and Most Promising DJ, 1999), Evan has earned his place among the DJ community.

Expanding beyond the confines of specific music genres, Evan has chosen to become what is known in the industry as an "all-format DJ." Being able to mix and program his sets in any style of music gives him the ability to work with an eclectic audience, on many levels. Keeping the dance floor full is never an easy task, however, through Evan's unique abilities, the crowd is always entertained.

MisterE took a few minutes out from his busy schedule to talk with us...

MOBILE BEAT: Where and when did you start DJing?

Mister E: I was working as a magician for several years prior to my career of mixing records. I used to incorporate music and magic together in my shows. I realized that there was a job that's main focus was playing different songs and styles of music together—controlling the dance floor, as my best friend Erica puts it. I knew right away this was what I wanted to do. I was fourteen when I got my first DJ setup.

MB: Where was your first gig?

ME: Well, no one wanted to hire a fourteen-year-old, inexperienced DJ, so I got a job at the local roller skating rink in the San Fernando valley, about 15 minutes from Hollywood. I used to work the weekend day shifts for all the birthday parties. I got some great experience there. I learned about programming and knowing that the people you are playing for are not the enemy, no matter how rude they may be.

MB: When did you make the transition to professional work?

ME: When I was seventeen. I was recruited by a local entertainment company that dealt with a lot of corporate clients. I got some great



experience and learned how not to make some major business mistakes. They started off by dragging me along to jobs as an assistant, where I watched some of the more seasoned guys do the job. That didn't last too long, I was pretty cocky and demanded some mixing time. They had me DJing parties for McDonald's, Disneyland, and Pepsi before I knew it! I'm not gonna lie—it was really hard work at first, but you get used to it.

MB: Do you prefer mobile or club work?

ME: I really have no preference when it comes to what I'm doing. I just love to see the smiles on people's faces when they hear a song come on, or witness a great mix and realize that it was me doing it and not a computer or pre-mixed CD. The clubs have been really good to me and I'll never leave them for that. Mobile jobs obviously pay more so there is a bit of a favor toward them...hey, we all gotta eat, right?

MB: Do you use CD players, turntables, laptop?

ME: Like most DJs, I started on turntables, but that only lasted for about a year. I pledged my loyalty to CD players about thirteen years ago and have never strayed. I now use the CDJ-1000MK3's with the DJM-800 Mixer, all made by Pioneer. I also use Rane's Serato to house my library (a lot easier to bring a laptop than books of CDs). I have a piece of advice to all the DJs out there switching to computer. Buy an external hard drive (I bought three). Back up your library every week! Make it a routine in your life. Because when the day comes that

your computer has crashed, or been stolen, destroyed, vandalized or lost, you will be thankful you have that backup at home.

MB: Do you do DVD video? (In clubs? At mobile gigs?)

ME: I started to mix DVDs back in 2004. I think it's absolutely amazing; to be able to control audio and video simultaneously is a breakthrough in technology. I try to pitch video everywhere I go. I had a repetitive club for almost a year in Hollywood, where I brought in all the gear and did music video mixing for five hours straight. It ended back in April, but not to worry, I'm in negotiations with a major network to bring it back this fall.

MB: What type of gear do you take out for mobiles?

ME: Well, when I'm working with just audio I use my DJ rig of two Pioneer CDJ-1000MK3's, one Pioneer DJM-800 Mixer, one Serato Box, one Shure Wireless Mic, three JBL G2 EON 15's, and an Apple laptop.

When I'm working with video I use four Pioneer DVJ-X1 DVD Players, one Pioneer DJM-800 Mixer, one Edirol V4 Video Mixer, two KORG Video Entrancers one DA Box, three LCD Preview Screens. Depending on the client/job I use multiple plasma screens.

MB: Since you work the LA and Hollywood area, do you get a lot of industry-type events and parties?

ME: Yes and no. Every night that I DJ in the clubs is practically an industry party, [what] with the

guest list attendees. I do DJ a lot of wrap and premiere parties. I also have been DJing many private parties at some "clients" houses (who will remain nameless) up in the Hollywood hills. There's always something going on in LA, so ya never know who's gonna call you next. That's another reason I DJ in the clubs; it's the best advertising you can get. It's very important to be at your best every time you DJ in a Hollywood club, because you never know when there's another DJ trying to pitch that he's better than you to the club.

MB: What is in the future for DJ MisterE?

ME: Everything in the DJ industry is changing right now. You always have to be on top of the game or it's for sure you won't advance to the next round. I'm working on something new for my video mixing sets. I really believe I can make a bigger name for myself my edge on this technology. I've recently collaborated with a few producers and executives from Warner Bros. Music to work on a new series of music video mixed DVDs. I am also preparing for a small college tour this October to showcase the music video mixing to select schools across the country, one of MTV's College Invasion tours. ■

David Kreiner is the owner of The Source DJ Music Supply. Shop/surf at www.thesourceformusic.com.



For club dates, current charts & other info visit www.djmistere.com.



Mixing Up Some Digital Magic

With Denon's DN-X900 Digital/Analog Matrix Mixer, you can conjure up real dance floor enchantment





By Jammin' Jim Kerins

The more things change the more they stay the same." Yes, it's a cliché but it is certainly true for professional audio mixers.

I have seen many DJs attempting to combine inexpensive mixers with top-notch amplifier and speaker systems, only to end up seriously compromising their sonic quality and professional presentation. If you have never used a high-quality audio mixer, you don't know what you're missing. In a never-ending pursuit of sonic perfection, Denon has introduced the DN-X900 Digital/Analog Matrix Mixer, which combines high-end analog mixer excellence with digital wizardry.

The moment you lay your hands on the DN-X900 it is obvious that this is a seriously solid piece of gear. With all-metal construction, gold-plated connectors, and smoothly functioning controls, this is in another dimension than your dad's old Radio Shack mixer. Fundamentally, this is a four-channel mixer that combines four real digital inputs, with two digital outs and matrix input routing. This configuration permits pristine audio processing and the ability to record "sets" directly

to CD-Rs or mini discs with virtually no loss in audio quality.

Audio Signals: All Are Welcome

The rear connector panel features a wide array of inputs and outputs, and the DN-X900's routing capability gives you a myriad of control options. Eight RCA line inputs (with fader start option), like all the inputs, can be assigned to any of the four channels and, with the matrix option, a single input can be assigned to multiple channels. (See more on the control matrix below.) Three turntable connectors and four RCA digital inputs are provided. One of the two mic inputs features an oh-so-cool XLR-1/4" combo connector; a talk-over attenuator feature is fully adjustable, and three-band EQ can be applied.

When it's time to "effect" the audio situation, you can easily incorporate an external effects processor. In the output department the DN-X900 has stereo XLR booth and master outputs, along with two pairs of RCA master outs. A subwoofer balanced output with variable crossover point also makes getting some thump into the mix a whole lot easier. For high-quality recording, digital output is routed through optical or coaxial digital connectors. An independent zone output rounds out the super-connector package.

Controlling the Flow

Although this traditionally laid-out mixer seems instantly familiar, closer examination reveals many unexpected features. Each audio channel

has a three-band EQ with lighted on/off buttons and silky smooth 60 mm faders. The audio channels each have an A/B fader assignment switch, with the option of a post-fader setting, which allows that channel to be brought up in the audio mix although bypassing the crossfader. One of the greatest features of this mixer is the sweepable matrix knob. For the uninitiated, this allows any channel to access any of the eight inputs. Advantages of the matrix system are the ability to easily switch around component inputs without having to mess around with cords, and also the ability to set up the mixer for optimum personal preference.

Denon takes the crossfader to the next level. Rather than providing an expected "contour control," the DN-X900 features a mechanical adjustment to set the amount of drag on the crossfader. The effects loop has a wet/dry dial with an assignment control that allows you to affect any individual channel, mic, or the entire mix. A plethora of additional level controls provides complete manipulation and assignment of all audio levels. A powerful headphone output featuring split cue could deliver ear-bleeding levels.

Exquisite Mixing

With power conjured up and faders engaged, the DN-X900 reveals pristine audio quality and responsive control producing very satisfying tactile sensations. In addition to my regular Denon CD player, I connected a pair of CD players to the digital inputs and was impressed with the purity of the sound. Running the mixer through its paces, all of the standard controls were well laid out easy to use. The three-band EQ, in particular, sounded well tuned.

All the audio channels feature an on/off EQ button for a variable kill effect. Monitoring the audio levels is easy with the brightly lit segmented meters that provide not only master audio monitoring but individual channel metering as well. My effects processor online and the effects assignment control, combined with the variable wet/dry control, offered unlimited effect possibilities anywhere in the audio chain. Cueing up tracks was a snap with the crisp headphone output and various cue-routing features. I adjusted the drag screw on the crossfader to deliver just the right amount of resistance for my mixing preference. Unlike using look-alike mixers, once you sample the feel and sound of the DN-X900, you realize that the depth of a professional, high-quality audio tool goes way beyond any thin-sounding, cheesy mixer.

Musical Mastery

One of the great features of the unit is that you can send a digital signal directly to a CD recorder, so you can capture your custom set mixes. Anticipating that you may not want to record an hour-long mix as one track, Denon has included a Track Mark button. While recording your mix in real time, this feature will add a new track number to the recording every time the button is pushed; very cool.

At the end of the day, the audio quality you deliver is only as good as the weakest link in your system. Many people make the mistake of using

150-dollar mixers, because they are under the false impression that mixers don't matter that much; nothing could be further from the truth. The DN-X900 delivers superior audio quality that you will definitely hear. And with its great EQ, digital audio handling capability and great feature set, it should inspire you to be a better DJ. If you're shopping for a new mixer or want to make an audio upgrade, the Denon DN-X900 should definitely be on your to-check-out list. MSRP: \$699.99 - www.denondj.com ■



Taking a Turn

If you prefer the circular approach to control, Denon's ACD-46 Optional Rotary Knob Kit lets you easily swap out any Channel Fader (1 to 4) and replace it with a rotary knob, making the DN-X900 appealing to both fader and knob-style DJs. With the mixer's powerful matrix routing capabilities, it doesn't matter where the knob control gets installed—replace one or two, or replace them all.

Track Time

American Audio's CDI-500 MP3 goes the distance and then some for the disc-based DJ

By R. A. Lindquist

Your first glance at the colorful box that houses the CDI-500 MP3 is like looking at the side of a NASCAR. "Tempo Lock," "Anti-Shock," "HyperPitch," "Digital Output," and the list goes on. There are over a dozen features touted for this player, and each feature has its own icon on the box. But what's it all mean? Well, for the DJ faced with choosing between running off a laptop or sticking with CDs, it offers an alternative that may be the best of both worlds. Most DJs who run their music off a laptop admit that the basic reason for doing so is that it saves them from having to carry racks of CDs. But what if you could compress your entire CD library down to just a dozen discs or so? With MP3, you can (see sidebar), and with American Audio's CDI-500 MP3, you can play your shows just as you did when you had the racks of CDs. In addition, as this player will spin store bought as well as home-burned CDs, you can still play those last-minute special requests that a client may hand you.

Holding the Road

As a basic player, the CDI-500 MP3 is as solidly built as they come. Its antishock feature works so well that it's able to play standing on end. It loads quickly and cues almost instantaneously. The goal in using MP3s is try to program your compilation discs so that you're switching discs as few times as possible. It does take a few seconds for the machine to read a new disc when loaded but, as you know, a few seconds can be an eternity when there's dead air on the dance floor.

For your bread and butter gigs requiring little fancy stuff, the CDI-500 MP3 offers everything you need and much more. The LCD Display Panel is pure genius, providing all the information you need in a space not too much larger than an iPod screen (the big one, not the Nano). When you set up your MP3 discs, you can either organize your tunes in folders, or use my preferred method, "one big long list." As long as you have some sort of document that tells you what song is what track, it's not that hard working with a 140-track disc, especially when the player is as fast as the CDI is in finding

MP3 101

The first thing I had to do prior to this review was burn an MP3 test disc. This took about 20 minutes and was simply a matter of dragging and dropping MP3 files from my iTunes folder to a blank CD-R. The finished MP3 CD contained over 10 hours of music. For this test, I randomly selected files varying in length from just under 3 minutes to nearly 8 minutes. In total, the disc held 142 MP3 song files, with very little room left. So, considering that your average gig is 5 hours (including some "background music" time), you should be able to do most any job with just two discs.

It's all a matter of how efficient you can become in setting up your MP3 files. For example, this technology allows you the option of presenting your music with the "old school" method of manually selecting and mixing back and forth between two CDI-500 players, or preprogramming some of your favorite mixes and simply playing them back. Personally, I believe the audience likes to see the DJ work, so I lean away from the latter idea, however, for the interactive DJ that would rather be on the floor than behind the gear it has a lot of merit. And while you may not be doing the mix live on location, you still have to do it in your studio and burn to a disc. If it keeps the show moving, Why not?



American Audio CDI-500 MP3: Features

- Plays MP3, CD, and CD-R discs
- Display shows track listing and artist when a MP3 disc is played
- Advanced cueing with track searching by frame
- Quick MP3/CD recognition
- Folder Search
- PowerTouch, touch-sensitive interactive jog wheels (patent pending)
- Digital Scratching 2.0 (accurate scratching)
- 2 scratching modes: Digital Scratch mode, Beat Juggle mode
- Tempo Lock
- Instant Start
- 9 onboard effects: Scratch, Filter, Echo, Trans, Skid, Phase, Flanger, Pan, Bop
- Time, & Ratio (wet/dry) adjustment for digital effects
- Effects sync adjustment
- Effect layering
- Visual marker display: reference point to view where the disc is playing
- Digital BPM counter: keeps effects in sync with music
- Tap Button for manual BPM
- Anti-Shock (30 sec.)
- Seamless loop
- Fader "Q" Start
- Reverse play
- \pm 4%, 8%, 16%, and 100% "Hyper Pitch"
- 3 flash start buttons (5 second sample each button)
- Recall memory of Q-Start and samples
- Store up to 1,500 cue points
- Digital output (S/PDIF)
- Slot load CD drive
- Flip Flop: relay playback between two CD players
- Dimensions (L x W x H): 13.75" x 9.75" x 4.25"
- Weight: 7 lbs.

the track you want. As a double check, so you know you have the track you want, the Character Display will scroll out the track title and artist. Tracks can be selected either by tapping the forward/reverse track buttons or turning the track knob.

Oversized Cue and Play/Pause buttons stand out among the myriad of other controls so you need not worry about pushing the wrong button at the wrong time.

Expert Handling

Here in the digital age, CD players are capable of creating all the effects—and more—that were previously possible only through the physical manipulation of vinyl or tape. The CDI-500 can recreate virtually any audio effect known to modern man. So extensive is its capability, I'm going to take the easy way out and send you direct to the American Audio Web site where you can download the complete owner's manual. It'll walk you through all the operations, including looping, sampling, and pitch control, and explain how to use such effects as Flanging, Echo, Robot Effect, Scratch/Skid, and Filter/Phase.

Of particular interest is the unit's sampling capabilities. The player is not only tight when it comes to selecting a loop, but it allows you to manipulate the sampled audio prior to playback. The Jog Wheel is smooth and responsive, with just enough drag to lend a real vinyl feel.

Checkered Flag

When it comes to giving you everything you need to wow a dance floor, the CDI-500 MP3 is pretty extreme. For American Audio, the CDI-500 MP3 represents a step up in "packaging." To use computer-speak, it's as if all the software has been bundled and preinstalled for you. The faster reaction times are a particularly noticeable and welcome improvement, especially when using MP3s. With a price tag of just \$599 and the backing of a solid manufacturer, this is one CD/MP3 player that isn't going to be easily shoved aside by changes in technology.

- www.americaudio.us ■



DJ Education Notes



Teaching the Teachers

The Florida Academy of Mobile Entertainers (FAME) is looking for only "the best" instructors to train DJs from beginner level to skilled professionals in the school's proven style of instruction. Currently, over two hundred DJ services in twenty-seven states currently employ FAME's techniques in performance and management practices, and the number continues to grow.

To meet a need for qualified instructors to maintain its growing programs, FAME is offering the first ever "boot camp" to bring in candidates from all over the U.S. The training will involve a total immersion in FAME's instructional techniques, with the goal of bringing continuing education to DJs in their own markets. There will be a limited number of instructors per region or city.

To become a FAME Certified instructor, a performer must: be a professional mobile DJ with over five hundred events performed; have the availability to speak at conferences and schedule seminars within their own area; be a member of either NAME, ADJA, or other approved DJ organizations; have required liability insurance; have a willingness to teach the FAME criteria as instructed.

Check out the FAME Web site, www.famedjschool.com, for more on this program.

Computer DJs of the World, Unite

The 2006 Computer DJ/VJ/KJ Summit will be held October 8-10 at the Sheraton Suites, Tampa, Florida. This year's summit promises to be the most extravagant yet, featuring the industry's first CPSMIX-OFF Championship.

The summit is organized by JAM Communications, the originators of the CPSDJ/CPSME Certification Program, which helps shorten the computer DJing learning curve and helps existing computer DJs keep informed of new trends and improve their performances. Certification is awarded after completion of an exam and continued with a recertification program.

The annual Computer DJ Summit is a dedicated event focused on computer DJing, bringing vendors and attendees together in a social learning atmosphere. It includes hands-on workshops, seminars, exhibits, and panels presented by comprehensive and talented professionals offering a nonintimidating, product-independent curriculum approach. Attendees are immersed into three days of total technology-based learning and networking. The summit in 2005 attracted mobile and club DJs, manufacturer representatives, programmers, music enthusiasts, as well as top-ranked international computer DJing pioneers.

The first-ever CPSMIX-OFF Championship will be featured at the 2006 event. It will provide a great opportunity to watch some of the best computer DJs and VJs mixing on the software

and hardware that computer DJs of all kinds use. Each sponsoring software and hardware representative will invite up to ten users to compete for thousands of dollars in prizes, a trophy, and the championship title. Contestants will compete and be judged against individuals using that sponsor's products.

Go to www.cpsdj.com for details on the summit and other CPS educational programs.

Power to Learn in the Palm of Your Hand

TYNGSBORO, MASS. – The DJ Mix Academy (DMA), has announced new Mobile On-Demand Learning as part of their self-study curriculum: Computer-Based Training (CBT) and Handheld-Based Training (HBT). In addition to Video-Based Training (VBT), announced last November, the DMA now offers its DJ instruction for playback on a PC, Mac, as well as a mobile handheld device including Palm PDA and Apple iPod.

With the 2004 launch of their distance-learning curriculum, the Global DJ Mix Academy, the DMA became the first to offer self-paced DJ training to students no matter where they live. The self-study curriculum includes several multimedia course materials including a DMA-authored Student Handbook, PowerPoint slides, a textbook, DVDs, and CDs. Now with the addition of computer and handheld-based instruction, students can listen to or view training modules anytime, anywhere.

"Most students already have a PC or MP3 player," said Eric Patel, director of operations for the DJ Mix Academy. "By repurposing our DJ lessons into computer and handheld formats, students can use their existing PC or iPod to learn how to DJ."

The Computer-Based Training (CBT) runs in a Web browser on the student's Mac or Windows PC, while the Handheld-Based Training (HBT) runs on one of many supposed Palm-Powered™ handhelds and smartphones as well as MP3 players, including the new fifth-generation video iPod. The academy offers three different types of educational content: (1) Audio-Based Training (ABT), consisting of audio or MP3 files; (2) Presentation-Based Training (PBT), consisting of movie files of the instructor lecturing to PowerPoint slides; and (3) Video-Based Training (VBT), consisting of video files showing the instructor teaching as well as helping students learn to DJ. The academy's courses and workshops are available in these formats.

"Students now can take the DJ Mix Academy with them wherever they go" said Laura Spear, marketing manager for the DJ Mix Academy. "Whether you're in the car, working out at the gym or on the go, students can access our learning-on-demand anytime." Check out www.djmixacademy.com for more on the DMA's innovative learning technology. ■

The Revolution Will Be Digitized

Game-system karaoke promises to build a new generation of singing enthusiasts

LOS ANGELES – Konami Digital Entertainment, Inc., has announced the upcoming release of *Karaoke Revolution: American Idol* (working title) for the PlayStation2 computer entertainment system. Together with FremantleMedia, co-producer and licensor of America's top-rated television show, Konami has developed a game that lets players sing and perform through a full season of competition to claim the title of *American Idol*. Featuring 40 all-new songs and several unique modes of play, *Karaoke Revolution: American Idol* delivers an immersive *Idol* experience as players sing their way to victory.

"Both smash hit pop culture phenomena, *American Idol* and *Karaoke Revolution* have come together to deliver the only video game which lets players sing as a virtual contestant on the top-rated FOX television series," said Matt Knoles, product manager at Konami Digital Entertainment, Inc. "Complete with forty new songs and all the drama and personality of America's top-rated TV show, *Karaoke Revolution: American Idol* is the closest players can get to being on stage without going to an audition."

The game allows players to play the part of *American Idol* contestants as they audition, earn an invitation to Hollywood, and ultimately perform in front of the crowd on center stage. Players can choose to sing from 40 songs, including hits from the show, and receive verbal feedback on their performance from the judges. The evaluation by the game's judges will affect whether they move on to the next round of competition. Players will be able to construct their contestant with new skin tones, clothing, hair styles, and accessories in the updated Character Customization mode, creating a specialized look that is sure to catch the attention of the judges and the crowd. Players can also import images of their face with the EyeToy USB

camera (for PlayStation 2) to bring themselves directly into the actual competition.

In addition to the new *American Idol* mode, which can be played in single or multiplayer, *Karaoke Revolution: American Idol* also features popular *Karaoke Revolution* game modes such as KR Challenge, Medley, and Quickplay, giving players even more ways to sing their way to the top. Up to eight players can sing in the game's head-to-head and team modes, while two players can sing together in Duet Mode to see who has the most star power.

American Idol, which is currently in its fifth season, continues to dominate television ratings and break viewership records, averaging more than 31 million viewers per episode. The number one television series in the 18–49 demographic,

The number one television series in the 18-49 demographic, *American Idol* has experienced continued growth for five consecutive seasons.

American Idol has experienced continued growth for five consecutive seasons and was the most searched for show on Yahoo! for 2005.

"FremantleMedia is committed to raising the bar for *American Idol* products. Teaming Konami with the hugely successful *American Idol* franchise is a natural match and the result is a truly remarkable video game," adds David Luner, vice president of licensing, FremantleMedia Licensing Worldwide, Americas. "The *Idol* experience is all about participation. This game's ability to import your own image and customize the likeness of your virtual character will really allow players to feel what it's like to become an 'American Idol.'"

Karaoke Revolution: American Idol is scheduled to launch in December. For more information on the game, please visit: www.konami.com/gs. ■





MULTISYSTEM MANAGER CORNER

A new interactive section just for those responsible for multiple DJ systems

By Paul Beardmore

Welcome to Multisystem Manager Corner, a section of *Mobile Beat* that focuses on the most common challenges and issues for multisystem managers and owners. I am honored to have the opportunity to write this column for *Mobile Beat*, and look forward to sharing and learning with other multi-system owners and managers.

Most of us who are multisystem managers started out as single operators, working in the trenches as DJs and MCs, polishing our performance skills, and managing our small businesses. Success as single operators led us to grow our businesses, hiring additional staff and purchasing more sound equipment to keep up with the demand for our services. As we grew our companies, we encountered the usual growing pains inherent in expanding a service-oriented business. Generating the additional business and revenue was the easy part; maintaining a QUALITY service for our clients became a challenge—a challenge that, at first, many multisystem operators underestimate. Multisystem Manager Corner will focus on these challenges.

How do we find and recruit employees who have the personality and skills to be good DJs and MCs? Once we find them, how do we teach them to be great performers that will generate more referrals for our company?

How do we pay our staff members? What happens if a client complains about our staff's performance? The list of these issues and challenges seems endless, especially to a newer multisystem manager.

PROBLEM TO PONDER

A Veteran MC/DJ Cuts Corners: What Do You Do When a Six-Year Employee Becomes Complacent?

You are the manager of a five-system company. Business has been great, and you are half way through the busy wedding season when you notice a change in the work habits of one of your DJ/MCs who has worked with your company for six years. On several occasions, the employee has been running about 20 minutes late arriving at the venue. The DJ was able to get the sound system set up, and begin his performance on time.

In addition, one of the venue managers that you are friendly with calls to inform you that this same DJ wore a polo shirt and dress pants for a fiftieth wedding anniversary party recently (they are accustomed to seeing your staff members in a tuxedo for similar events).

To make matters worse, a client calls to inform you that the same DJ took several smoking breaks, and couldn't be located immediately when important events were suppose to be announced. WOW!

Until now, your DJ has had a stellar work history over the last six years. Because he was always on time, you elected not to make a big deal out of him cutting things close with his recent late arrival times.

However, as a manager, you are concerned about a variety of issues. What if he had encountered a sound system problem with too little time to diagnose and fix the problem prior to the starting time? What kind of message does his late arrival time send to the

other staff members who were there to assist him, and noticed that he was late? How does this DJ's improper attire effect your company's reputation? How do you handle the client who called to complain about the smoking breaks? There are a lot of questions that one must answer when evaluating these problems.

Does any of this sound familiar? If you have been a multisystem manager for any length of time, you have most likely encountered one or all of these issues. An experienced multisystem manager will see that, when you look at these performance problems as a whole, there is a broader issue that must be addressed. In addition to dealing individually with the tardiness, the attire issue, and smoking breaks, you must also try to address the larger problem: your employee has become complacent!

How do you solve what is a pretty universal problem in our line of business? Identify how you would handle each issue individually, as well as the complacency problem that you perceive? What do you tell the customer who called to complain?

E-mail us your solutions to multisystem@mobilebeat.com Please include your name, company name, and contact information. Although we will not print identifiable information (name, company name, etc.) without your consent, we must confirm your identity. We look forward to your replies! ■

An experienced multi-system manager will see that there is a broader issue that must be addressed.

There's Just No Better Way To Buy A Vehicle™

Tired of getting beat up by dealers? Sick of paying more than you should for a vehicle? Here are a few words from some folks who found that there is a better way:

-Thanks for making our car buying experience a dream! The best part of this whole experience was that we never had to deal directly with a dealer and avoided the long, drawn out haggling process. We simply picked the car, after you had negotiated the deal, and drove away in only 15 minutes. This is the only way we will ever buy a car again! -Marc A. Weinstock, A Party Nation, Pembroke Pines, FL

-When I recently needed a van, I called DreamVehiclesDirect. Bob Lindquist found me exactly what I was looking for thousands less than I would have paid had I just walked into the dealer, and it was just a short drive from my office. I saved on the van and I saved a lot of time. No haggling, a great price, and the van was ready to go when I wanted. What more could you ask for?

-Ryan Burger, BC Productions/ProDJ Publishing, Grimes IA

-We drove about an hour and saved over \$2,000 on a Honda CRV. Even the dealer was pleased with how well everything was set up. I am very happy with the car and I know I got a great deal. I would recommend your service to anyone shopping for a car. -Priscilla. Kauffman, Maine, NY

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Generating the additional business and revenue was the easy part; maintaining a quality service for our clients became the challenge.

One of the best pieces of advice I can give to any multisystem manager, is to attend conventions and network with others who share our plight. No one multisystem manager has all of the answers. However, if you can draw upon the collective experiences of many multisystem managers, you will soon discover just how beneficial networking can be.

I have a lot of plans and ideas for this column, covering a wide variety of topics and issues. In addition to regular articles, I plan to make this column "interactive" (I hate using that word, but read on to see how fitting it is!) with my readers as well. The Multisystem Manager Corner will regularly rely on our readers to respond to a variety of topics and issues that we identify, with their responses published as part of this column in the next issue. I think you'll love what we have in store for you! ■

Paul Beardmore has owned and managed The DJ Connection in Front Royal, VA, since 1981. He has presented seminars on multisystem management at numerous national trade shows, serves as the dean of DJ University (<http://dju.prodj.com>), and established the original DJ Cruise convention.

Winning the Entertainment Race

A veteran interactive DJ offers a complete, ready-made event you can use to benefit clients—and your bottom line

By Dan Walsh

Mobile entertainment can often seem like a race: sometimes it's a drive to get ahead of the competition and gain a bigger share of the parties in your market; other times, it's simply a road race, where your aim is simply to pace yourself and stay in it for the long haul.

Gary Kassor is a DJ who has stayed in the race, with a tenacity and creativity that many of us would do well to emulate. After becoming an award-winning interactive DJ in the mid-1980s, for example, gaining accolades as the DJ Times 1986 DJ of Year—Wedding DJ, he wowed crowds with his trademark games and props for 18 years, until health problems sidelined him. Yet, even while undergoing physical rehabilitation, Gary's mind was clearly focused on creative ways for DJs to interact with their audiences. He was most recently honored for his history of fun-filled, prop-based entertainment as Propmaster of the Decade, at last February's American Disc Jockey Awards, held at the 2006 Las Vegas Mobile Beat Show. At that show, Gary also debuted his latest interactive venture, thus giving something of value back to the profession he loves and has had a hand in shaping.

"I've always thought that interaction was paramount to being a successful DJ," says the Propmaster. His repertoire has included innumerable group dances and games, using puppets, costumes, hats, instruments and other hands-on entertainment material. But his new idea is something on an even grander scale.

Racing Toward Revenue

Gary's concept is called Buy-A-Nose Fundraisers and it involves a complete evening of entertainment, focused on one of the most exciting events a group can host: video horse racing. He originally became aware of the basic horse racing idea at a Night at the Races event at a local church. A friend who ran the event asked Gary if he would DJ for future events and he ended up being involved that way for a good 10 years, in and around the Cleveland area.

When active DJing became impossible for Gary, he came up with the Buy-A-Nose concept, which takes the basic video horse racing idea and wraps it up in a complete package that DJs can use to market to their organizational clients. "Any organization needing to raise money is a potential client," says Gary. "Plus, other clients might include country clubs, cruise ships, or even a fantasy mitzvah—anyone with a crowd of at least 200 people, looking for a fun substitute for actual races."

Betting can involve actual money or fantasy race bet tickets, purchased ahead of time or won in raffles by attendees. The legality of the real-money option is determined by the state gaming commission. And the ultimate result is a win-win-win situation: profit for the DJ, and a 50/50 split between the winnings paid out and funds raised for the organization. And, as Gary says, "Fun for everyone."

It's in the Bag

The Buy-A-Nose kit contains everything a DJ would need to run the race including: a recording of the national anthem to start the festivities; 10 complete video races (with up to 15 available as an upgrade); visors for workers; betting tickets; and for the fantasy option, play money and two rolls of double-sided tickets for betting. According to Gary, "You're supplying the tools, and it's up to the organizers of the event to put it all together."

The videos contain actual races, shot with five cameras, both thoroughbred (with 10 horses) and trotters (with 9 horses). The typical event will involve an hour before the first race, when people can arrive, find their seats, eat a casual meal, and participate in "sideboard" events involving raffles or other games where people can win prizes.

The 10 races follow, as the focal point. One way to build the fun and profitability is to run 9 regular races, then have the tenth be an auction race where the horses are auctioned off—meaning more winnings and more money taken in by the group.

Finally, after MCing the horse racing excitement, the DJ kicks off a dance party to finish the event. The total time is usually about six hours.

Jockeying for Profit

Marketing the Buy-A-Nose concept requires a few months of lead time and some effort on the DJ's part to find and contact the most likely candidates for hosting a video horse racing event.

"You can contact prospects, put ads in the paper, among other things," says Gary. "The key is to work with a strong committee from the organization that sees the potential for profit and fun that Buy-A-Nose will give them. Once you've sold the idea, your main job will be to be an enthusiastic and well-rehearsed MC." And the better time the group has, Gary points out, the likelihood of the horse race becoming an annual event—with you as the leader of the entertainment—becomes a sure thing. ■

For more information on the Buy-A-Nose Fundraiser concept, call 800-259-3193 or go to www.buyanose.net.

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Staying Alive Without Contemporary Parties

Can a DJ cut out a large audience segment and still survive?

By Mark Johnson

As you may have been following in some of my recent articles, I have been bemoaning the current state of contemporary music. I've explored the reasons why today's music has such a short shelf life, mobile DJ-wise. I think we'd all like to have fresh, potentially long-lasting songs, instead of always having to fall back on the same tired DJ standards that, nonetheless, have their own staying power.

Again challenging the idea of "Music for all Occasions," let's explore what I would be leaving behind should I decide not to perform for certain contemporary occasions.

Only the Young

First and foremost, the most demanding audiences for contemporary music are found at school dances. I have always enjoyed playing for dances, as schools have been a large segment of my clients. I've written many articles about advertising to schools, maintaining a long-term relationship, and how to conduct oneself at a school dance with all of the various distractions. To retire from contemporary music will certainly mean no more school dances.

Second will be sweet sixteen parties. These have always been another favorite audience of mine, as they typically oriented toward the girls—who always dance a lot more than the boys. (Actually I don't recall ever being part of a sweet sixteen party held for a boy.)

Sweet sixteen parties involve basically the same music you could play at a school dance, although the need for absolutely the latest songs will be replaced by the more girl-oriented songs from the disco era and more dancing songs instead of the recent hard rock and heavy metal/alternative songs that appeal more to boys. Sweet sixteen parties are definitely still in the contemporary category; you simply can't deny the "Kelly Clarkson effect" on current music.

High school and middle school graduation parties are a third audience that may fall by the wayside. These are both boy- and girl-oriented, with the music leaning toward the gender of the guest of honor. If it's sponsored by a school, then the music is pretty much the same as for a school dance. If it's a private party, then you have a greater risk of missing the mark on the right music for this smaller audience.

Confirmations, communions, mitzvahs, birthdays, and other youth-oriented parties will also run the risk of being removed from your list of potential audiences. While these tend to be family parties as well, they still have the requirement for contemporary music. You could fake it by focusing on other time periods. But there will always be requests for up-to-the-last-minute songs.

One final note on my beloved school dances. I could advertise to perform for "retro-only" dances, i.e., focus only on a particular time period. I've been running into a few '80s party concepts, and if a school could commit to keeping the party retro, then I could dodge the contemporary bullet. Unfortunately my memory keeps reminding me of the supposedly retro parties I've played for that were just excuses to wear retro clothing and featured only a token selection of retro songs. Imagine two hundred kids doing The Electric Slide with poodle skirts, bobby socks and saddle shoes. Weird.

Where's the Party?

To not give up my DJ business entirely, I'll focus on the events that don't require as much contemporary music and maybe save myself from early retirement.

Weddings: Clearly a highly competitive environment, DJ-wise. But they don't have quite as much demand for contemporary sounds, as the bride and groom are certainly not kids anymore, and the other guests are adults requiring more time-honored music, as opposed to the flavor of the week.

Block Parties and Other Family Parties: As long as the theme of the party is not focused on the occasion for a child, i.e., a birthday or graduation, these family-oriented parties can be

performed using the wide range of music that is not contemporary. Sure, the kids will want the latest and greatest, and you can try your best. But the party will be a success if the adults think it is, and the casualties are kept to a minimum.

Corporate/Office/Holiday Parties: Kelly Clarkson need not apply, as the attendees are most certainly all adults.

30th, 40th, 50th, 60th, 70th, etc. Birthday Parties: These are usually adult-only affairs that won't call for contemporary music. Once in a while you'll get a very current request but the overall flavor is time-honored classic rock, disco, oldies, and other adult-oriented party music. "Freebird" anyone?

Retirement Parties and Reunions: Clearly not contemporary, as you're playing either music from the guest of honor's wonder years or music from the reunion class, time period.

Beach Clubs, Swim Clubs, and Other Large Outdoor Summer Parties: As a DJ, I'm usually hired to keep the kids happy with a majority of their music selections, but still keep the adults happy with the obvious adult classics. One fortunate element about these parties is, if I get hit with requests I don't have, usually one of the kids will have an iPod or CD of that song that I could play. Cheating? Perhaps. But the show must go on.

I Will Survive

Are the lines drawn in the sand meant to divide the events between youth-oriented, age-combined and adult-oriented parties? Maybe. Those might be the distinctions that should not be completely surrendered, due to the state of contemporary music.

As I review my last year's events, I realize that I can live without the youth-oriented events. Sure, I don't get the multiple bookings that a school can offer with one phone call. Although I've basically stopped calling schools, I've found that focusing away from youth-only parties hasn't hurt my business that much. I'll miss them and the fun that was had. But it may be replaced with a more steady (and confidence building) collection of parties that I don't feel so under-prepared for, as I do with today's contemporary music parties. ■

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To Bake, to Laugh, and to Rock!

By Fred Sebastian

With summer here and a DJ's busiest time in full swing, you want to be ready for anything. "To bake" is to absorb and celebrate the sounds of summer songs. "To laugh" is to recognize and enjoy songs of the absurd. And "to rock," you will require real rock music. The following compilations are great collections to provide for each of the three. For summer, laughter, and rockin', here are three compilations and songs that are treasures.

Virtually any time of the year, the songs we associate with summer will almost always cheer up a crowd. The fact that summer is at hand makes it less important what the occasion is. The NO.1 SUMMER ALBUM is a great double-CD collection of summer songs, many of which are essential hits for any great library.

NO.1 SUMMER ALBUM

ON THE BEACH	CHRIS REA
SUMMER IN THE CITY	LOVIN' SPOONFUL
KOKOMO	BEACH BOYS
THE SECOND SUMMER OF LOVE	DANNY WILSON
SUMMER TIME	FUNBOY THREE
SOMEONE, SOMEWHERE, IN SUMMERTIME	SIMPLE MINDS
SHINE	ASWAD
BUBBLING HOT	PATO BANTON W/ RANKING ROGER
SUMMERTIME	JAZZY JEFF & THE FRESH PRINCE
SWING LOW SWEET CHARIOT	CHINA BLACK
CARIBBEAN QUEEN	BILLY OCEAN
THREE LIONS	BADDIEL & SKINNER W/ LIGHTNING SEEDS
CRUEL SUMMER	BANANARAMA
SUMMER FUN	BARRACUDAS
STAYING OUT FOR THE SUMMER	DODGY
ALRIGHT	SUPERGRASS
WAKE UP BOO!	BOO RADLEYS
IN THE SUMMERTIME	MUNGO JERRY
THIS SUMMER	SQUEEZE
LOVE SHACK	B52'S
WALKING ON SUNSHINE	KATRINA & THE WAVES
TWISTING BY THE POOL	DIRE STRAITS
LONG HOT SUMMER	STYLE COUNCIL
HERE COMES THE SUMMER	UNDERTONES
SUNNY AFTERNOON	KINKS
LA BAMBA	LOS LOBOS
ITCHYCOO PARK	SMALL FACES
LOVELY DAY	BILL WITHERS
MYSTERIOUS GIRL	PETER ANDRE W/ BUBBLER RANX
SUMMER NIGHT CITY	ABBA
TEASE ME	CHAKA DEMUS & PLIERS
SUMMER BREEZE	ISLEY BROTHERS
TOO HOT	KOOL & THE GANG



SUNSHINE DAY	OSIBISA
LOCO IN ACAPULCO	FOUR TOPS
FUN FUN FUN	STATUS QUO & BEACH BOYS
BEACH BABY	FIRST CLASS
DREADLOCK HOLIDAY	10CC
FAREWELL MY SUMMER LOVE	MICHAEL JACKSON
UNDER THE BOARDWALK	DRIFTERS
UP ON THE ROOF	ROBSON & JEROME
(SITTIN' ON) THE DOCK OF THE BAY	OTIS REDDING
RESPECT	UNITED AGAINST RACISM

It has been said that laughter and music can heal the world! In my opinion, there is nothing better than combining the two. The right novelty song in the mix will warm hearts, light up more than a few smiles, and be well worth it. WACKY FAVORITES is a wonderful collection of silly songs from way back. It's a two-CD compilation that no DJ should overlook. Some may be just barely amusing but virtually all are entertainment. Remember, in comedy, timing is everything.

WACKY FAVORITES

YAKETY YAK	THE COASTERS
TIE ME THE KANGAROO DOWN, SPORT	ROLF HARRIS
THE NITTY GRITTY	SHIRLEY ELLIS
SHORT SHORTS	THE ROYAL TEENS
MR. BASS MAN	JOHNNY CYMBAL
GITARZAN	RAY STEVENS
I LOST ON JEOPARDY	"WEIRD AL" YANKOVIC
ITSY BITSY TEENIE WEENIE YELLOW POLKA-DOT BIKINI	BRIAN HYLAND
MISTER CLUSTER	LARRY VERNE
THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS
KOOKIE, KOOKIE (LEND ME YOUR COMB)	EDD BYRNES & CONNIE STEVENS
WITCH DOCTOR	DAVID SEVILLE
MONSTER MASH	BOBBY PICKETT
DOES YOUR CHEWING GUM LOSE ITS FLAVOR	LONNIE DONEGAN & HIS SKIFFLE GROUP
(ON THE BEDPOST OVERNIGHT)	
THEY'RE COMING TO TAKE ME AWAY	NAPOLEON XIV
COCKTAILS FOR TWO	SPIKE JONES
THE GREEN DOOR	JIM LOWE
SPIDERS & SNAKES	JIM STAFFORD
SURFIN' BIRD	THE TRASHMEN
HELLO MUDDAH, HELLO FADDUH	ALLAN SHERMAN
GET A JOB	THE SILHOUETTES
ALLEY OOP	THE HOLLYWOOD ARGYLES
AUCTIONEER	LEROY VAN DYKE
WHO PUT THE BOMP (IN THE BOMP, BOMP, BOMP)	BARRY MANN
ON TOP OF SPAGHETTI	TOM GLAZER
RUNNING BEAR	JOHNNY PRESTON
BABY SITTIN' BOOGIE	BUZZ CLIFFORD
DANG ME	ROGER MILLER
HOT ROD LINCOLN	COMMANDER CODY & HIS LOST PLANET AIRMEN
ALL AMERICAN BOY	BILL PARSONS
IN THE MOOD	HENHOUSE FIVE PLUS TOO



PEPINO THE ITALIAN MOUSE	LOU MONTE
A BOY NAMED SUE	JOHNNY CASH
TRANSFUSION	NERVOUS NORVUS
THE PURPLE PEOPLE EATER	SHEB WOOLEY
WINCHESTER CATHEDRAL	THE NEW VAUDEVILLE BAD
THE ASTRONAUT	JOSE JIMENEZ (BILL DANA)
DISCO DUCK	RICK DEES
WHEN YOU'RE HOT, YOU'RE HOT	JERRY REED
SKINNY MINNIE	BILL HALEY & HIS COMETS

Got rock? Well if you don't have many of the great anthems on this double-CD collection you probably want to. **THE BEST ROCK ANTHEMS IN THE WORLD EVER!** is one of the many outstanding compilations in the series, and it does deliver a solid bunch of all-time hit favorites. Featuring chart toppers from the '70s through the '90s, this compilation can shake the house, as real rock should.

THE BEST ROCK ANTHEMS

IN THE WORLD EVER!

WE ARE THE CHAMPIONS	QUEEN
THE BEST	TINA TURNER
ADDICTED TO LOVE	ROBERT PALMER
I FOUND SOMEONE	CHER
BEHIND THE MASK (EDIT)	ERIC CLAPTON
THE LIVING YEARS	MIKE & THE MECHANICS
EVERYBODY HURTS (EDIT)	REM
LET'S DANCE	DAVID BOWIE
BAT OUT OF HELL	MEAT LOAF
ARE YOU GONNA GO MY WAY	LENNY KRAVITZ
ALL RIGHT NOW	FREE
INSIDE	STILTSKIN
THE FINAL COUNTDOWN	EUROPE
COLD AS ICE	FOREIGNER
LONG TRAIN RUNNIN'	THE DOOBIE BROTHERS
NEED YOU TONIGHT	INXS
DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS
IS THIS LOVE	WHITESNAKE
IN THE AIR TONIGHT	PHIL COLLINS
SHOULD I STAY OR SHOULD I GO	THE CLASH
YOU COULD BE MINE (LP VERSION)	GUNS 'N' ROSES
WALK THIS WAY	RUN DMC W/ AEROSMITH
SCHOOL'S OUT	ALICE COOPER
PINBALL WIZARD (LIVE)	THE WHO
THE CHANGING MAN	PAUL WELLER
ALL OR NOTHING	SMALL FACES
20TH CENTURY BOY	T REX
CUM ON FEEL THE NOIZE	SLADE
SLIDE AWAY	OASIS
THE LIFE OF RILEY	THE LIGHTNING SEEDS
GOLDFINGER	ASH
PRETTY VACANT	SEX PISTOLS
LUST FOR LIFE	IGGY POP
GIMME ALL YOUR LOVIN'	ZZ TOP
PAPER PLANE	STATUS QUO
SATELLITE	THE HOOTERS
SINCE YOU'VE BEEN GONE	RAINBOW
CAN'T GET ENOUGH	BAD COMPANY
LOVE IS THE DRUG	ROXY MUSIC



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KERKRADE, NETHERLANDS – When Paul Van Dyk took the stage at his recent performance in Prague, the award-winning DJ artist was at the center of his “greatest production ever,” complete with a stunning light show, dancers on multitier ramps, LED screens, pyro systems, lasers, and other cutting-edge effects. While on the massive stage, Van Dyk was also flanked by two large banners bearing the name “American Audio”—one of a select group of companies that sponsored this landmark event, held at the T-Mobile Arena on May 26.

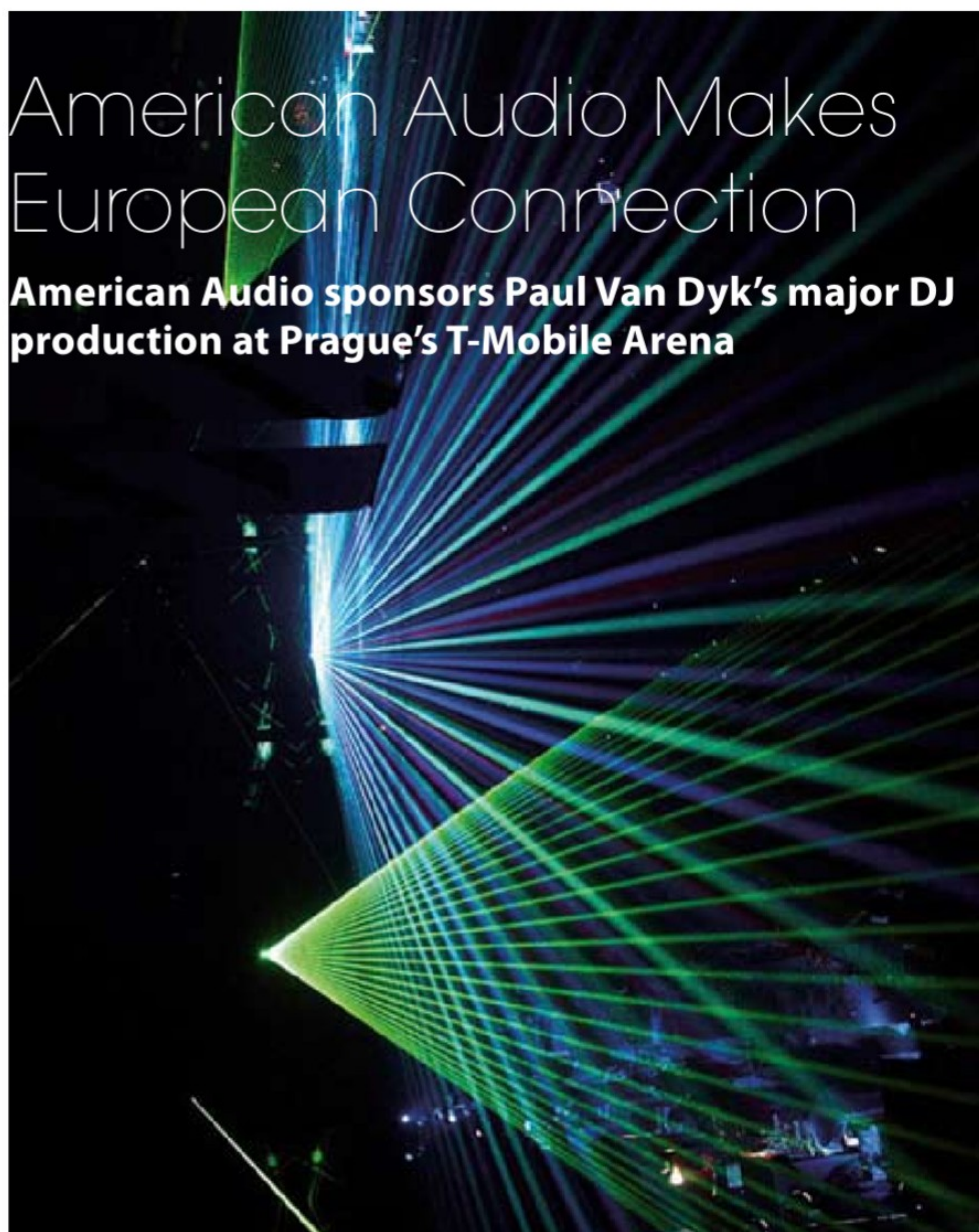
As a sponsor of the Van Dyk–headlined Prague show, American Audio was part of a party extravaganza that will go down as one of the biggest international events in DJ music, according to Dirk Kast, general manager of American DJ Europe, the Kerkrade-based European division of American Audio’s corporate parent. More than a dozen DJs from throughout the world performed at the event, during which Van Dyk introduced his latest album *Politics of Dancing 2*.

“American Audio took great pride in being associated with this huge event, starring one of the world’s most renowned electronic artists,” said Kast. “For more than a decade, Paul Van Dyk has been a major force on the DJ/club music scene. He’s known for his innovation and quality performance—and these are traits that American Audio gear represents too.”

A German native, Van Dyk has received numerous prestigious international awards since he first unleashed his unique style of dance music as a Berlin club DJ in the early 1990s. Known for his original compositions as well as his remixes of tracks from leading artists, Van Dyk’s albums have topped the dance charts throughout the world. In 2004, he was voted “America’s Favorite DJ” by BPM, and that same year he won three Dancestar Awards, including “Best International DJ.” Previously, Van Dyk has been named “Best Music Maker” by DJ magazine, “Man of the Year” by Mixmag, and “Leader of the Trance Nation” by Muzik.

In addition to its banners on the main arena stage where Van Dyk performed, American Audio also sponsored its own stage at the Prague event. Dutch artist DJ DAAN headlined a group of stellar DJ performers appearing on the American Audio stage.

“With thousands in attendance, the American Audio name received prominent exposure both on the main stage and our own stage,” said Kast. “This was a truly special world-class club music event that we—as a supplier of world-class mixers, CD players and other professional DJ/remixing audio gear—were thrilled to be involved in.” www.americandjeurope.com / www.adjaudio.com ■



PARENTAL CONTROL FROM PAGE 22

But more than being an outstanding bridge for those who don't necessarily want to perform with a computer, the Cortex device does not rely on a general purpose operating system with all of its potential pitfalls. Instead, it is a dedicated device that will make it easier for some to perform using hard drives. What's more, the Cortex engineering talent has already spilled over into Gemini products, according to Cabasso.

"Cortex technology and engineering will help to build a better quality product from the Gemini brand," said Cabasso. "The CDP-O5, which has been in development for two years, was finally brought to market using engineering talent from Cortex." In short, according to Cabasso, the adding of the Cortex brand "...will help bring Gemini to a new level."

"We've already set up and established new quality procedures for all our brands. New staff, new testing procedures. Even the most affordable CD player undergoes a strict quality control process now." In summary, one of the top five brands in terms of sales to DJs will also become one of the top brands in the quality department as well.

"The quality and technology - things are changing for the better," says Cabasso.

Mobile entertainers tend to embrace technology that makes it easier to create a great performance for their customers. With this goal in mind, computer-based playback solutions have proliferated at an explosive rate in the past few years. But not all DJs want to use a computer, for a variety of reasons. Many don't consider themselves computer enthusiasts, and others simply recognize that there can be some significant problems with general purpose computer operating systems. Devices like the Cortex controller are a perfect compromise, allowing a DJ to use computer-generated files (MP3 and WAV format, for example) controlled by a device that doesn't depend on the computer's ballooning operating system for playback.

"More and more DJs and musicians are putting their collections on hard drives." Notes Cabasso. "Cortex is a controller for that. The controllers are based on a digital format but don't require an external computer (for playback)."

And what response has the new GCI Technologies seen to this innovative technology? "The response on the Cortex has been absolutely incredible," Cabasso reports. "Even some of the competition is knocking on our door trying to find out more about the technology."

You can bet that you will read a full review of the Cortex controller on these pages the moment it becomes available. In the mean time, the Gemini brand is stronger than ever, according to the very enthusiastic Cabasso. ■

FEEDBACK FROM PAGE 6

time and actually starts 10 minutes late. About 10 minutes before I'm going to start, I begin powering up...seems the band needed one of my outlets so they unplugged my lights but since they were "on stage," I let it go and waited. Once they finished their first set, I gave them a good shout out and earned them a round of applause although not overpowering. I introduced myself and kicked my opener Nelly's "Hot In Here" that packed the dance floor, with "Get Low" cued up; then I went over to plug in my lightshow. Once the lights came online it was party time. But what do you supposed happened next? The band asked if they could possibly plug into my system and have me turn my lights on them for their next set. I politely declined and made mention of the power-sharing problems. It was then that I earned the reputation as "DJ Pr_cky-B" from that band. Thanks guys...But I'll never do it again!

- NickyB, Millersville, MD

What's the problem? It's not all about you. Variety is great. You get the benefit of a live band, and the variety of a DJ. As long as everything is coordinated properly, it would be an extreme bonus to have both types of entertainment at

the event. I would recomend instead of drawing a line between DJ and band [the best thing] would be to alternate 3 or 4 times throughout the night. Do an hour of each at a time. Things keep changing, nobody gets bored.

- bjojade, Wausau, WI

I'm running into the same thing with a high school we've had the last 3 years (actually the school I graduated fom 2 years ago) First they were going to do JUST a band, which quickly got shot down by the senior class. Now they're looking at doing a band a DJ. I stressed that the band would not please everyone's musical tastes. A select few still want to hire only a band. They were looking at spending \$1,500 on a band when they only want to spend \$500 at most for a DJ. One girl said that if they do hire us she wants us to play completely different stuff than we normally play. This girl is one of the so-called "punks" who listens to Taking Back Sunday, Rancid, and such. I explained that most of our playlist is request based, so we play what everyone wants to hear. I just don't understand schools sometimes.

- Sound Bytes, Michigan

Send e-mails/letters to: dwalsh@mobilebeat.com; Mobile Beat Magazine, c/o Feedback, PO Box 309, East Rochester, NY, 14445; or fax to 585-385-3637. Please include your full name and geographic location. Opinions expressed in Feedback are the writers' and do not necessarily represent the views of Mobile Beat.

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The advertisement features a black background with white and yellow text. At the top, it says "Call For A New 2005 Catalog" in white. Below that is the company name "Sherman" in large, stylized white letters, followed by "SPECIALTY COMPANY, INC." in smaller white letters. Contact information is provided: "Call - 1.800.645.6513 or 516.546.7400 Fax - 516.546.7024" and "Find about a FREE online Party Store at MakesParties.com". The central part of the ad is filled with various party-related images: a person in a purple outfit with a lei, a person in a red outfit with a lei, a person in a green outfit with a lei, a person in a blue outfit with a lei, a person in a yellow outfit with a lei, a person in a pink outfit with a lei, a person in a white outfit with a lei, a person in a black outfit with a lei, a person in a red outfit with a lei, a person in a blue outfit with a lei, a person in a yellow outfit with a lei, a person in a pink outfit with a lei, a person in a white outfit with a lei, a person in a black outfit with a lei. At the bottom, it says "Visit Us At: MakesParties.com and ShermanTrade.com".

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CONTINUED FROM PAGE 10

GET YOUR HANDS ON THE HYBRID

Since the arrival of the CD format, performance DJs have only dreamt of a solution that would combine the classic feel of a turntable with the ability to play both CDs and vinyl. With the release of the **Gemini CDT-05**, that dream has now become a reality, with the ability to play both vinyl, as well as to play CDs with the hands-on control of a full-size direct-drive platter.

Equipped with a skip-resistant straight tone-arm system and 5.5 kg/cm high-torque direct drive motor, the CDT-05 delivers all the premium features you've come to expect in a performance turntable coupled with the power of a full-featured CD player that can be controlled through the full-sized direct drive platter. Plus, the CDT-05 is the only hybrid turntable on the market which offers a "mix-mode" that allows users to play CDs and vinyl records simultaneously.

The CDT-05's sturdy aluminum platter is driven by a CPU-controlled high-torque direct drive motor, perfectly suited toward vinyl playback or CD manipulation. In both analog (vinyl) and digital (CD) modes, you have variable pitch control, with selectable ranges of 4, 8, 16, or 50 percent, along with pitch bend and master tempo controls. Additionally, three DSP effects (Filter, Zoom, and Echo) with variable parameter and a forward/reverse switch can be accessed in either mode.

During CD playback, the CDT-05 affords three hot starts, frame accurate cue, and seamless loop, for ultimate flexibility in the digital domain. The motor can also be disengaged, for DJs that prefer CD decks with a passive, non-motor driven platter. Vinyl DJs will appreciate the removable, virtually unskippable straight tonearm system, as well as the versatility of having an all-in-one unit to move forward with the digital revolution, while preserving the legacy of vinyl. The CDT-05 also provides MP3 CD support and features independent outputs for the CD and turntable, giving you the ability to mix a CD with vinyl or vice versa, all within a single compact design.

- www.geminidj.com



NEW ODYSSEY COMBO

Keeping the cases rolling to protect any combination of DJ gear you might be using, **Odyssey Innovative Designs** takes another step forward with the **FRPi4200**, which houses Pioneer's DJM-400 Mixer and two CDJ-200 CD players. The interior of the new FRPi4200 has fully foamed lining and the exterior features heavy-duty ball corners, slide-out panels for CD access, and recessed hardware you would expect from all Odyssey's Flite Ready Cases. The FRPi4200 also includes a lid that converts to a riser for extra height. For more information about the FRPi4200, visit www.odysseygear.com.

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TAKE CONTROL, WITH VERSATILITY

Denon DJ, renowned provider of top-quality equipment for DJs and clubs, announces the successor to the popular DN-X1500 DJ mixer. The new **DN-X1500S** is a 4-channel, 12" mixer featuring a brushed aluminum top panel, and is a perfect complement to the critically acclaimed DN-S3500 tabletop CD/MP3 player. This club/mobile-style mixer incorporates Denon's original high performance adjustable Flex Fader, a built-in sampler, matrix switching, parametric EQ, onboard effects, and a host of other features all powered by the legendary SHARC DSP engine, which provides 32-bit floating point DSP performance to achieve optimum clarity and natural fidelity. The new Denon DN-X1500S offers an intuitive control surface that is adaptable to the diverse needs of DJs performing in clubs, bars, and an endless array of venues.

The DN-X1500S offers four full-featured channels integrated with the "world's first" 8-channel input matrix control. Other important features include: 3-band parametric EQ with kills selectable booth output; FL tube display to manage 9 onboard effects, including Delay, Echo1, Echo2, Filter1, Filter2, Flanger, Auto Pan, Trans, and Key %, with dry/wet rotary contour; external send/return effects loop with dry/wet rotary contour; 8-second onboard sampler with edit options; multichannel assignable crossfader; 2 mic inputs with EQ adjustments; fader start on all channels; USB port for software upgrades. For more, go to www.denondj.com.



NEW WAY TO PRESS REC

TASCAM's new **CD-RW900 CD recorder** answers the call of anyone who needs a dependable, affordable CD recorder. Replacing the best-selling CD-RW750, the CD-RW900 offers a list of new features such as MP3 playback, pitch and key control, and PS/2 keyboard input for naming tracks. And like all TASCAM recorders, it has the reliable performance that professionals stake their reputation on. Other features include: CD Text and MP3 ID3 tag display; unbalanced RCA inputs and outputs with dedicated input level controls; $\pm 16\%$ pitch control in 0.1% steps (CD audio discs only); key control (CD audio discs only); fade in/out recording features; auto track increment by level with trim function; sample rate converter; multiple play modes; coax and optical S/PDIF digital inputs and outputs with input level control; and a wireless remote control. - www.tascam.com

New Ways to Feed the Need

Monthly Bunch

TM Century has rolled out *PrimeCuts Monthly*, the latest addition to the PrimeCuts product line. *PrimeCuts Monthly* was created to meet the needs of customers looking for a multi-formatted monthly CD service. "We were getting feedback that there was a demand for a monthly CD with multiple formats of music. So we took our very popular *PrimeCuts* model and applied it to a monthly disc," said Vice President of Sales & Marketing Eve Mayer Orsburn.

PrimeCuts Monthly will contain Top 40/CHR, Urban, Rock/Alternative, Country and Dance all on one CD. Discs will be shipped by the 7th of every month. *PrimeCuts Monthly* subscribers will also receive the *PrimeCuts+* newsletter and will have access to the *PrimeCuts+* area on the TM Century website.

CEO David Graupner said, "Client satisfaction is priority one here at TM Century. We continually evaluate our products to see what can be improved and expanded upon to better serve our members. It was during this process that the idea of a monthly version of *PrimeCuts* took shape."

The *PrimeCuts* product line consists of *PrimeCuts*, *PrimeCuts Dance*, *PrimeCuts Latin*, *PrimeCuts Monthly* and *PrimeCuts Smooth Jazz*. *PrimeCuts* products are available to radio stations, mobile DJs, club DJs, nightclubs,



bowling & skate centers, professional sports teams, cruise ships and other qualifying entertainment venues.

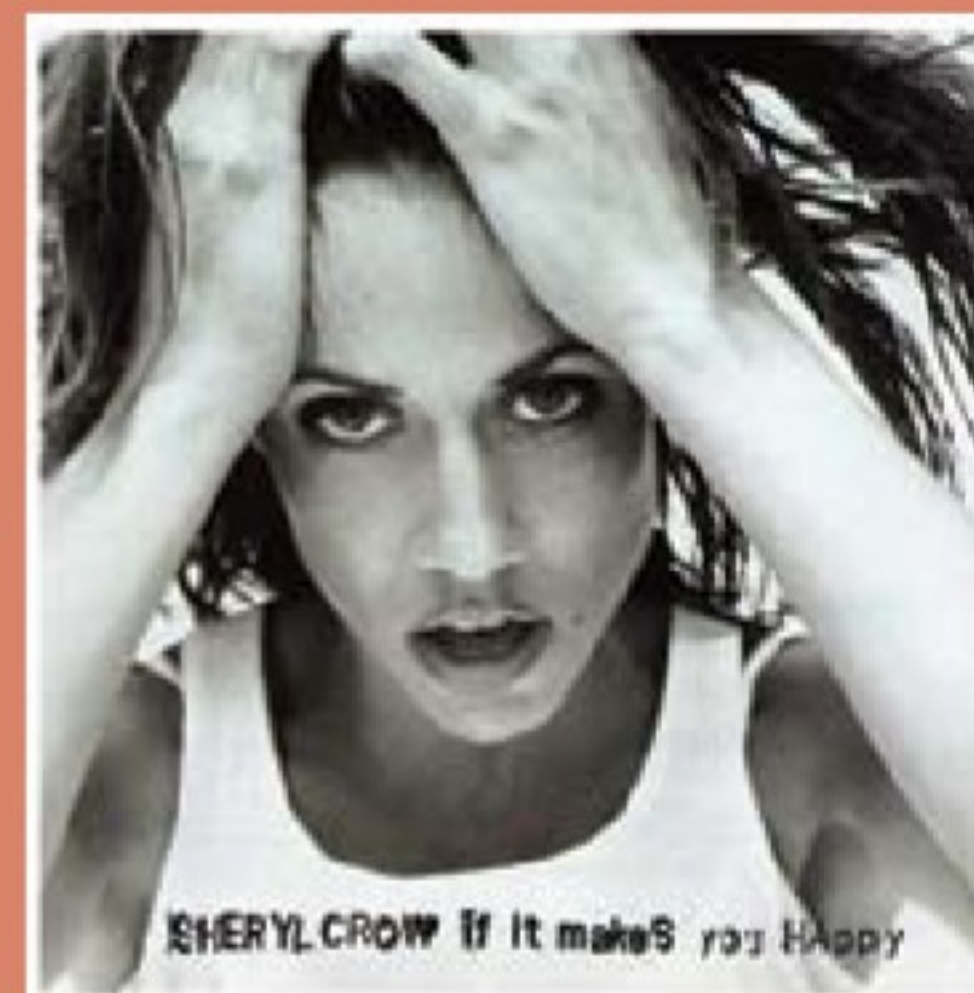
For more information about *PrimeCuts Monthly* please call 972-406-6800 or visit www.tmcentury.com.

Pumping Up Nineties Volumes

Best of 1997 Volume 2 marks the 42nd specialty DVD from Promo Only, and, like each of its predecessors, it features the same high quality classic music videos that have made the Promo Only line of *Hot Video Classics* the industry benchmark for quality, selection and reliability.

Featuring 40 digitally enhanced music videos on one DVD, *Hot Video Classics Best of 1997 Volume 2* track listings include such Pop, Dance, Urban and Rock favorites as: "Please Don't Go" (No Mercy); "Barbi Girl" (Aqua); "Da Dip" (Freak Nasty); "Around the World" (Daft Punk); "All for You" (Sister Hazel); "Color of Love" (Amber); and "Hypnotize" (Notorious B.I.G.).

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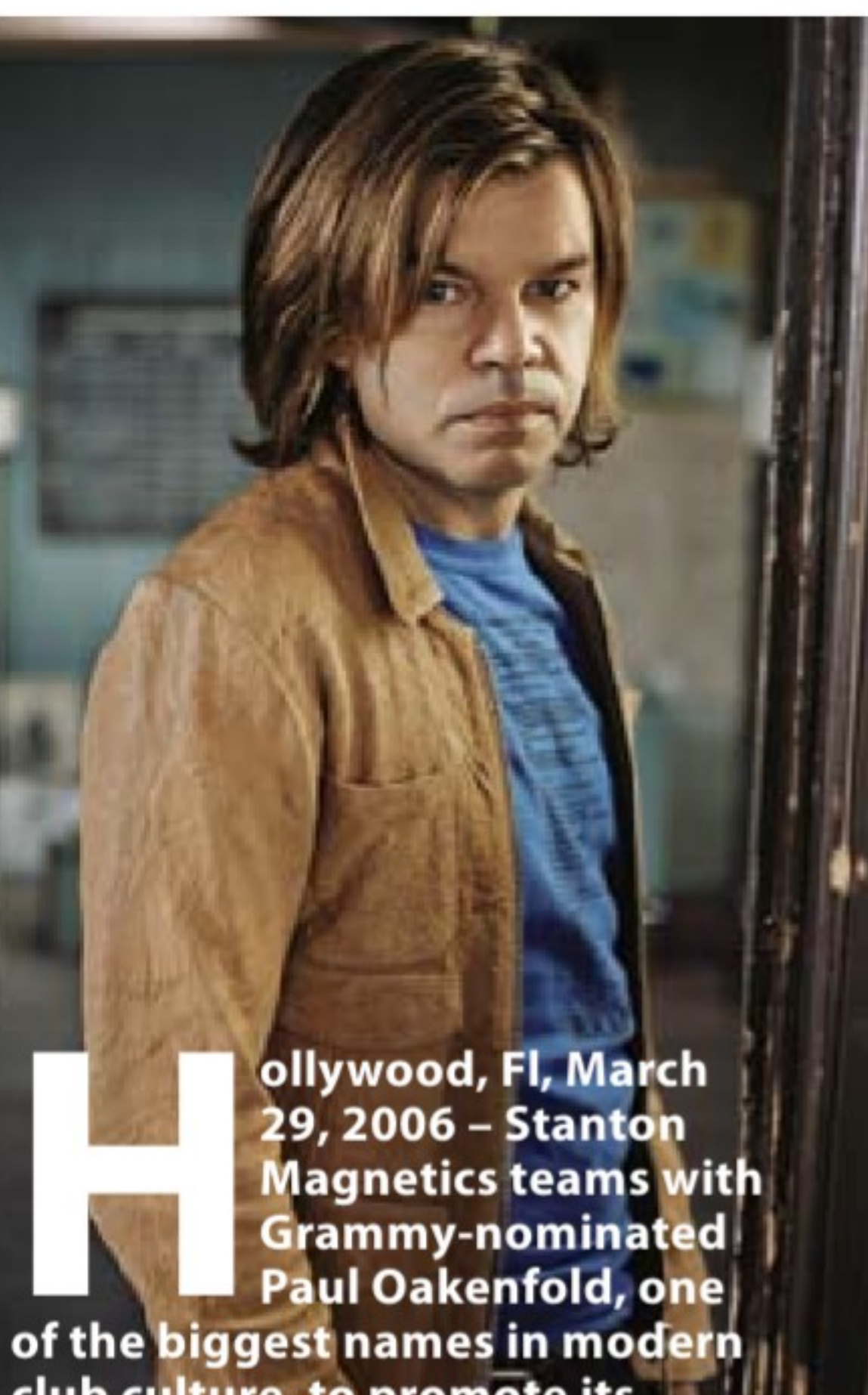


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Oakenfold in Stanton Fold

Iconic DJ spins on limited edition turntable



Hollywood, FL, March 29, 2006 – Stanton Magnetics teams with Grammy-nominated Paul Oakenfold, one of the biggest names in modern club culture, to promote its latest turntable innovation, the T.120C. Oakenfold is thrilled to come onboard as one of Stanton's marquee artists and to be able to collaborate with the company on their latest campaign. Oakenfold chose Stanton's T.120C turntable for its cutting-edge industrial design and advanced technology, after stacking it up against the competition.

"The new Stanton T-120C turntable can go head to head with any decks on the market," comments Paul. "It has a great combination of features: durability, excellent playback and top-



notch pitch control. I'm certain we'll be seeing them in many of the best clubs around the world."

A limited run of the T.120C turntables, exclusively designed for Paul Oakenfold, will be branded with the Perfecto logo. The Stanton, Oakenfold, and Perfecto Web sites will promote the relationship throughout the year.

"Working with a professional like Paul is an incredible opportunity," explains Sarah Lombard, Stanton's marketing manager. "He is an excellent example of an artist who embraces new technology. We're pleased that T.120C has become one of his creative tools."

The endorsement comes in conjunction with *A Lively Mind*, Paul Oakenfold's second solo album out in June 2006.

People seemingly unfamiliar with Oakenfold's music may have actually heard it featured in commercials supporting mega-brands from Coca-Cola and Motorola to Toyota and Saab—all of which ran throughout 2005. His contributions to hit films include *Swordfish* (which he scored), *The Matrix Reloaded* and Michael Mann's *Collateral*. Plus, Oakenfold wrote the theme tune to the UK hit reality show, *Big Brother*. When the superstar DJ sold out the Hollywood Bowl several years ago, many pundits viewed the event as definitive proof that dance culture had finally arrived in America—a force as powerful as any other in modern pop music.

For more on Stanton's DJ products, head over to www.stantondj.com. ■

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Sharing Your Talent with Talent Agencies

Ever thought about hooking up with an agent? Talent management professionals reveal what you need to know before jumping onboard.



With the best entertainers at a TA's fingertips, just one phone call and one contract and the client is ready to party.

As a professional mobile DJ, I have occasionally, and reluctantly, worked through talent agencies (TAs). I say reluctantly because it seemed that they would always pound me on price and I could count on a number of "holds" being canceled. I wondered if I was being fair to them, so I decided to do some research. What I found out made my personal gripes pale in comparison.

Watch Your Overhead

After looking through twenty pages of the California Labor Code on Talent Agencies and interviewing several entertainment "Jerry McGuires," I gained a new respect for these so-called middlemen! Some of the more "interesting" laws governing TAs require them to: be fingerprinted; be of "good moral character," get prior governmental approval of contracts and talent fees, have their financial records open for inspection, adhere to discrimination laws, and much, much more. Similar regulations apply to agencies all across the country. And then there's liability insurance.

Sean McCabe, president of Entertainment Caterers (EC) Inc. Model and Talent Agency, in Orlando, Florida, put it this way: "I won't even tell you how much insurance we pay [for our] Cirque acts. Just imagine the liability for a flying trapeze artist!"

Another agent, Keith Danon of Music As You Like It (MAYLI) Productions, in San Diego, says he spends over sixteen thousand dollars a year for insurance alone, adding, "Even Lloyds of London won't insure some agents!" And then there are the various insurance riders demanded by amusement parks, hotels, and resorts.

Working Hard for the Money

I also wondered how hard it is to run a successful talent agency. Danon says he maintains a huge

list of solo acts, novelty acts, bands, mobile DJs, video services, themed props, decorations, etc. Last year he booked entertainment for over 600 live acts and 400 disc jockey events. A typical week for him includes booking and dispatching 20 to 30 different performers.

As far as competition goes, just like DJs, TAs face competition from legit operations, but also have to deal with unlicensed TAs who give their industry a bad rap. Talent agent Bernie Kaye, of Entertainment Solutions West, Inc., also of San Diego, is a strong believer in operating on the up-and-up and says, "A few dollars of commission is not worth damaging [my] reputation." He cautions DJs who accept business from a client who tries to cut out the TA, "Your reputation will get around this industry very quickly." Another sore spot for TAs, and a word to the wise from all three interviewees: if you work for a TA, don't give out your personal business card at their event!

I asked the agents if any of them thought mobile DJs should unionize as musicians have. All three said no but did agree that joining hospitality-related associations was a good way to network, to discuss problems and to continue their DJ education.

A DJ's Best Friend?

The benefits of a good TA are many. Kaye explains: "Most of [my] DJs have day jobs and can't spend time soliciting special events," so he does it for them. Conversely, he says TAs, with their many contacts, "can help a client save money, time and aggravation by finding the right talent for the event and within client's budget." McCabe agrees: "It's up to the TA to make the many phone calls and make the many subcontractor agreements in order to produce the client's event and with the best entertainers at a TA's fingertips, just one phone call and one contract and the client is ready to party."

All three of these TAs have been in the DJ trenches and appreciate mobile DJs. Kaye, a band leader turned DJ, strongly believes in the benefits of a good mobile DJ, explaining that "over the past few years I've seen a magnum change...[DJs]

have matured and are becoming familiar with the idea that being a DJ is not just something you do on the side to earn a few bucks." And just what does this Lifetime Achievement Award-winner look for in a DJ? Kaye says the same thing the client is paying for: "A DJ with a happy personality who will crank up the party."

Making the Team

In Orlando, home to nine major theme parks, including 47 square miles of Walt Disney World, McCabe says, "Based on price, there is a higher demand for DJs...[but] expectations are also higher for a DJ whose price is higher. McCabe recommends, "Charge what you're worth, but more importantly, deliver what you charge!" He adds that TAs who haven't worked as DJs may "not be prepared to answer all the questions necessary to secure contracts for DJs they represent." As former DJs, these TAs have a lot of respect for today's mobile DJ but, as McCabe see it, "Many DJs are great performers, but don't know how to represent themselves...Top models, athletes, bands, and actors have agents. If you want to be a 'Top DJ' you need one, too!" McCabe recommends that DJs "approach an agent and tell them you are willing to represent their agency, and be part of the sales process, you (then) become part of the team."

Being part of "the team" can have additional benefits. McCabe's agency is hooked up with several of the Orlando-area themed parks and, through his agency, many of his DJs qualify to work at Disney's Fairy Tale Weddings. And as we know, "it's a small, small world" of DJs who are good enough to work for Disney.

Kaye points out that the "team" is there for one purpose only: "To give the end client the best event possible so that they will come back time after time and recommend us to others!"

All three agents agree: if you work with a talent agency, you should be ethical, loyal to your TA, and should remember that you are part of a team whose job it is to make the client's dreams come true. Hopefully with this advice, your talent agent will "show you the money!" ■

D&M Pro Organizes for Growth

D&M Professional (www.d-mpro.com) has appointed Karl Gustafson as the company's new brand manager for Denon Professional products. Karl Gustafson joins Marantz Professional brand manager Brian Gorman, and Silvio Zeppieri, brand manager for Denon DJ, as an integral part of D&M Professional, furthering the company's commitment to ongoing growth. The announcement was made by Paul Mathis, vice president of D&M Professional, Americas, who commented that these new positions have been created so each brand has the dedicated support it needs to realize continued worldwide expansion.

Karl Gustafson, brand manager for Denon Professional products, previously worked in both D&M Pro's tech support and product development departments. As brand manager for Marantz Professional products, encompassing both installation and portable recorders, Brian Gorman continues to help Marantz maintain strong brand direction and identity in the markets it serves.

Brand Manager of Denon DJ products Silvio Zeppieri continues to spearhead new product development, working to ensure that future products draw on market-driven dynamics as well as engineering breakthroughs. Silvio has established a solid background, helping launch Denon's cutting-edge DJ products as well as innovative value-added hardware and software enhancements. Silvio was also instrumental in Denon DJ's new Web site offering, www.denondj.com.

Paul Mathis remarked, "Our brand managers are directly involved in product development, interfacing with sales, marketing, customer service, engineering, and manufacturing, each focusing on the long-term growth and distinct identity of their respective brand. Karl, Brian, and Silvio will do the research and planning to determine the market's arising needs, so we can deliver the right solutions. All three

of the individuals have been and continue to be underpinnings of the expanding D&M Professional organization. Their skill sets and proven dedication will allow them to get ahead of the curve in these newly created positions."

Sweet New Facility

Fort Wayne, Indiana: Sweetwater (www.sweetwater.com), a national leader in music technology retail, has announced that it will be moving to a new, much larger headquarters campus. Sweetwater founder and CEO Chuck Surack, was joined on May 3, 2006, by state and local economic development officials for a ground-breaking ceremony at the site of the company's new location (below right). The relocation project involves a projected investment of \$27 million in building improvements, including \$2.5 million in machinery, equipment, furniture, and fixtures. Construction at the new 44-acre campus is expected to take up to one year, though parts of the company will begin relocating to the new facilities as soon as this fall.

The facility is designed to support Sweetwater's projected massive growth over the coming years. The company currently has more than 220 employees and expects to reach \$180 million in annual sales and 450 employees by 2010. "Sweetwater's explosive growth has resulted in a need for significantly larger facilities," Surack stated. "This new campus gives us greatly expanded warehouse and shipping space, plus room to grow our marketing, sales, recording studio, and local retail departments. It will be a wonderful place for our employees to work from, and will offer many benefits to our local and regional customers."

The campus will comprise 150,000 square feet on 44 acres of land. The facilities include a state-of-the-art distribution center with cutting-edge warehouse and shipping facilities, as well as a media-rich auditorium and advanced technical

training center designed by renowned studio designer Russ Berger, and a greatly expanded retail store. A new multi-room professional recording studio, also designed by Russ Berger, will be part of the expansion, and will feature acoustical and technical design that will be on par with the finest recording studios in the world. Customers will be treated to a state-of-the-art retail experience, as well as a broad range of convenient amenities.

Name Correction and Show Acclamation

As can sometimes happen with voice recordings, a humorous misunderstanding of an on-the-spot interview made it into issue 101's "Show Snapshots" feature, which highlighted attendees at the 2006 Mobile Beat Las Vegas DJ show. The person identified as "Brian Jennel" of "Moonshark Entertainment" was actually Bradley Junell of Moon Struck Entertainment.

Being a good sport, the Massachusetts DJ said, "Certainly understandable and no harm done. It must have been that thick Boston 'Pahk the cah at the pahty' drawl I get teased about." He continued, "Hey, you guys throw a great party. That was my second Mobile Beat DJ Show and I would have gone to the one in Connecticut coming up if I didn't have other plans already. In your correction, feel free to plug my new company [CoordEgy, LLC, pronounced 'co-or-da-jee'] instead. Moon Struck Entertainment is no more... The people I met while there gave me great input... So all of this experience and networking I have obtained from the last two MB DJ shows has been extremely beneficial to me. And I can't wait to be a regular subscriber; I'm still gleaning info from all the free copies I picked up in 2005. Thanks for all your help and who knows, maybe you'll be talking more about me and my company in future issues (I hope, I hope, I hope)." We'll see, Bradley—stay tuned! ■



Silvio Zeppieri [right], Brand Manager of Denon DJ products with Mobile Beat's Dan Walsh at NAMM.



AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

We Help DJs Build and Grow Their Business!

ADJA.org

Volume 2 Issue 4



Local Chapter Spotlight: Reno/Lake Tahoe Chapter

The Reno / Lake Tahoe Chapter of the ADJA represents a great example of *"build it and they will come!"*

For years a small handful of DJ's would talk about creating a more unified marketplace for their businesses to thrive. Many efforts to bring about this type of network met with only marginal success. In 1999, DJ Larry Williams founded The Nevada Disc Jockey Association. As a statewide organization based in Reno Nevada, the NDJA provided an outlet for interested area DJ's to network and share valuable information for the betterment of their growing marketplace.

Northern Nevada is a growing area of small cities nestled near the beautiful Sierra Nevada mountain range. The entire region is rich in heritage and tourism. Lake Tahoe and the city of Reno are just 30 minutes apart. The casino gaming offered in the region is a nice compliment to the family activities and recreation that can be found throughout the Lake Tahoe area. Weddings, Conventions, Casino showcases and related tourism gatherings are all popular events that are focused upon by the many dozen DJ's who market their services within the area.

In the fall of 2005, Larry Williams (Membership Director) along with Jeremy Miller (President), Franz Seifert (Treasurer), Bill Mott (Secretary) and John Thorpe (Vice-President) met in an effort to discuss the idea of chaptering the current NDJA within the ADJA. John Thorpe, who is from Lake Tahoe, had attempted to start a South Lake Tahoe Chapter of the ADJA a couple of years prior. This effort was met with the usual *"verbal"* commitments from DJ's who were slow to follow-up these commitments with active enrollment. Bringing John Thorpe into the mix to unify the regions of Lake Tahoe with what was already progressing in the Reno area was a very smart move. Together the slow-to-get-started South Lake

Tahoe Chapter would unite with the already small but established Reno-based Nevada Disc Jockey Association to form the Reno / Lake Tahoe Chapter of the ADJA.

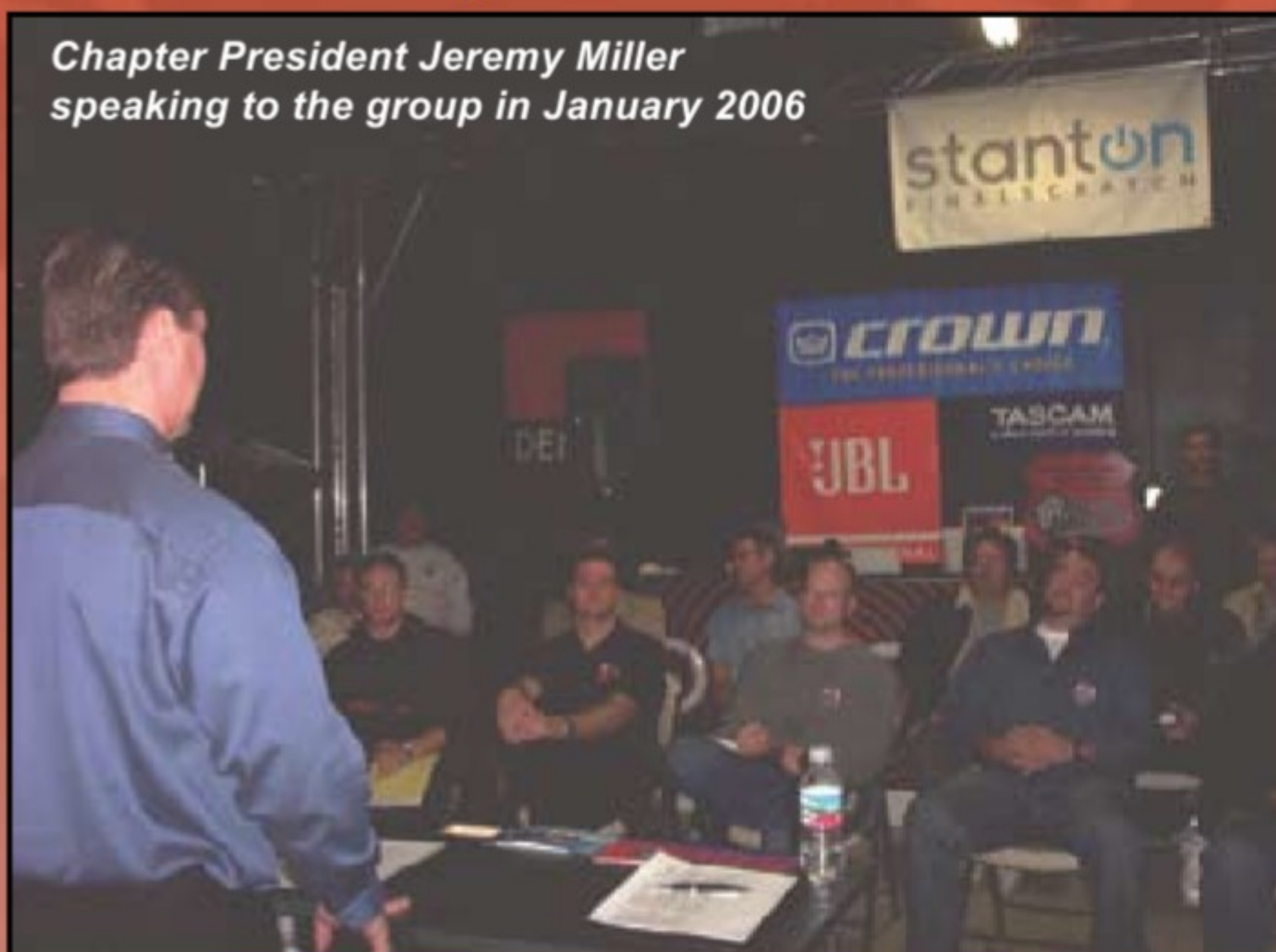
The official *"kick off"* for the Reno / Lake Tahoe Chapter was set for January 1, 2006. Within days of their December announcement they had 10 companies *"on board"*. Planet DJ, a nationally recognized DJ equipment supplier, was recruited to become the chapter's *"official"* sponsor. They feel very fortunate to be able to meet once a month in an incredible environment of DJ related gear and product demo's by industry representatives.

The chapter's first meeting was a huge success with nearly 20 DJ's in attendance. Subsequent meetings have averaged between 10 and 20 participants. A steady flow of prospective new members have attended each meeting. Their meetings have incorporated many educational topics, round table discussions and active pursuance of progressive changes that are directly reflective of their growing marketplace.

On March 2nd of 2006, just two months into the development of this newly formed chapter, the group (and the DJ industry) suffered a tremendous loss with the untimely death of Chapter Treasurer and cofounder Franz Seifert. Franz' influence, drive and conviction was instrumental in the progression of seeing the dream of uniting these two area networks through to fruition. His vision remains an on-going motivation for chapter members. His position was eventually filled by area DJ Mike Miller.

Inside of six months, the Reno / Lake Tahoe Chapter has grown to more than 20 members. The chapter leaders and their members can all be *"applauded"* for their very deliberate perseverance in bringing a talked-about-dream to re-

Chapter President Jeremy Miller speaking to the group in January 2006



ality. The uniting of two area networking groups working together under the umbrella of the nations premier national DJ organization has proven to be quite effective for networking, education and positive progression within their marketplace.

The Reno / Lake Tahoe Chapter of the ADJA has taken the phrase *"build it and they will come"* to a

whole new level. When serious effort is enacted to affect positive progressive change . . . area DJ's will see the effort, feel the momentum and want to become part of the growing network. Sometimes it only takes the efforts of a few people to get started. It's much like preparing for a DJ performance. Once you're set up . . . it's just a matter of *"getting the party started."*

IN OTHER LOCAL CHAPTER NEWS.....



On May 9th, the Chicago ADJA brought Randy Bartlett to their chapter to speak! It was attended by over a 100 DJs!

ADJA Director Spotlight: Kemp Harshman

ADJA Legal Advisor



Even though Kemp isn't a voting member of the ADJA Board of Directors, we're so impressed with his credentials that we thought you should know who's advising the ADJA on legal matters!

the Bicentennial of the United States Constitution 1986-1992 (last year part time during agency termination)

In this capacity, Kemp worked for Chief Justice Warren Burger, who was the Chairman of the Commission, and dealt with him directly on various projects.

1991-present

President of Clarendon Foundation where Kemp is involved (as an attorney) in leasing educational broadcast spectrum, negotiating contracts, researching regulatory issues and preparing legal-technical proposals and documents.

Clarendon is currently assisting the American Legion with a major fund-raising project to assist soldiers who have been severely wounded in the war on terror and recently prepared a 700 reference manual with regulatory materials and legal analysis.

In 1996, Clarendon produced a documentary television program about George Bush that was aired on the History Channel (A&E) for the dedication of the GHW Bush Presidential Library and Museum. Clarendon Foundation provided funding via the Carter Center for production of a documentary about President Jimmy Carter in 1999.

Clarendon Foundation assisted the American Physical Society (physicists) in performing the copyright clearance for a 20th time line and wall chart about the history of physics.

Clarendon Foundation currently holds FCC licenses for Educational Broadband Service channel groups in 20 US markets, including Las Vegas NV, Columbus OH, and Milwaukee WI. We are working with Sprint-Nextel, Clearwire,

and Pegasus to roll out wireless broadband Internet access (WiMAX) service and new Internet Protocol (IPv6).

History Channel trademark

In 1991, Clarendon Foundation worked with wireless cable operators in several markets to provide instructional television programming about American History and Government to schools in markets where it held Instructional Television licenses. The History Channel name was my idea and Kemp registered it as a federal service mark in 1991. The mark was assigned to the Arts and Entertainment Networks in 1993.

KEMP IS A DJ TOO!

Kemp's business is called "Rocket Man Productions" (The First Ever on this Planet High Tech Touring Company) and Galaxy Entertainment (1984 - 2005), operating out of the Washington DC area

Major Events:

- Video Projection at Kennedy Center Fundraiser for Joe Gibbs Youth Program hosted by Bob Hope (Neil Sadaka, Crystal Gayle, Rich Little)
- Band Break Music for The Drifters, Bill Haley's Comets, Charlie Daniel Band, Ray Price

•Events at the Executive Office of the President, U. S. Capital, Supreme Court, Ft. Meyer

•Promotional Video for Race for the Cure - Marilyn Quayle

•Videotape Reception in Soviet Embassy for Pepsi Cola and Stolichnaya Vodka

•Videotape Opening of Red Hot and Blues Barbeque Restaurant with performances by Isaac Hayes, Sam Moore (Sam & Dave), Carla Thomas, Chuck Jackson

•Video Projection for a Ceremony Honoring to Soldiers Returning from Gulf War

•Ziebart Bar Mitzvah at Mayflower Hotel with Larry King - Lighting and Special Effects

•Sound systems for Ben Thomas (Earth Wind & Fire guitarist) Productions' concerts for up and coming artists

•Karaoke & Country Music at Holiday Inn, Fair Oaks, Virginia

As Rocket Man Productions, Kemp's company provided music and video projection for the first Reunion of the Apollo Astronauts, dressed in Space Shuttle Flight Suits, and appearing with Miss America, written up in the Washington Post. Also performed at NASA Holiday Parties for the Space Station workers!!

Kemp has served as in-house legal counsel for consulting firms, federal agencies, federally chartered corporations, public interest law firm, and nonprofit organizations.

Kemp is currently a member of the US Supreme Court. He has worked for federal agencies and federally chartered corporations for over 10 years.

His legal credentials are as follows:

University of Michigan (a top 5 law school) 1971-1975

Juris Doctor degree

Master of Public Policy

Indiana Bar 1975 (inactive status when moved to Washington DC to work as government attorney)

Federal Bar 1983-1992 (attorney for federal government)

United States Supreme Court Bar 1992-present

Coauthor of amicus briefs

Ford-Dole Committee

Reagan-Bush Committee

Legal Counsel for 3 Presidential Inaugural Committees

Deputy General Counsel, Council on Environmental Quality, Executive Office of the President 1983-1986

Legal Counsel, Commission for

DID YOU KNOW?
As an ADJA member, Kemp Harshman will review your entertainment contracts FREE OF CHARGE?

Are You Simply the Best?

By Jim Cerone

ADJA Public Relations National Director

Why do they make Rolls Royce automobiles? Short answer: because people will buy them. There are people who want the best.

Are you the best? Have you created a "product" that appeals to people who don't want average entertainment? Will people actually brag about how much they paid you?

Cars are a good example because all we really need is a box with 4 wheels and an engine to get where we're going. We don't need leather upholstery; we don't need DVD entertainment systems, wood trim, heated seats, or wiper blades on the headlights. But many people demand those options and are ready, willing and able to pay for them. Because they want the best.

Advertisers refer to this as "snob appeal." There is a segment of the population who exercise conspicuous consumption. They like to show off! They want to have the newest, the latest, the hottest, most expensive toys money can buy. This group isn't concerned with price. They want status and

recognition – they want attention. It's like high school all over again. In fact, for many people, their social skills never change.

So, how do you find those clients? Go where they are. Do some research and detective work. Visit the "right side" of the tracks. Make appointments with the banquet managers at the finest venues in your city (hint – you should know what those are...). Volunteer your time for swanky charity balls. Make friends with your newspaper's society columnist. Attract clients who are used to paying more for quality.

When you become the best, everything gets easier. When you've established yourself and built your reputation, people will sell FOR you. When you've honed your skills and improved every aspect of your business, the difference between you and other DJ's becomes obvious. When you are the best, it shows.

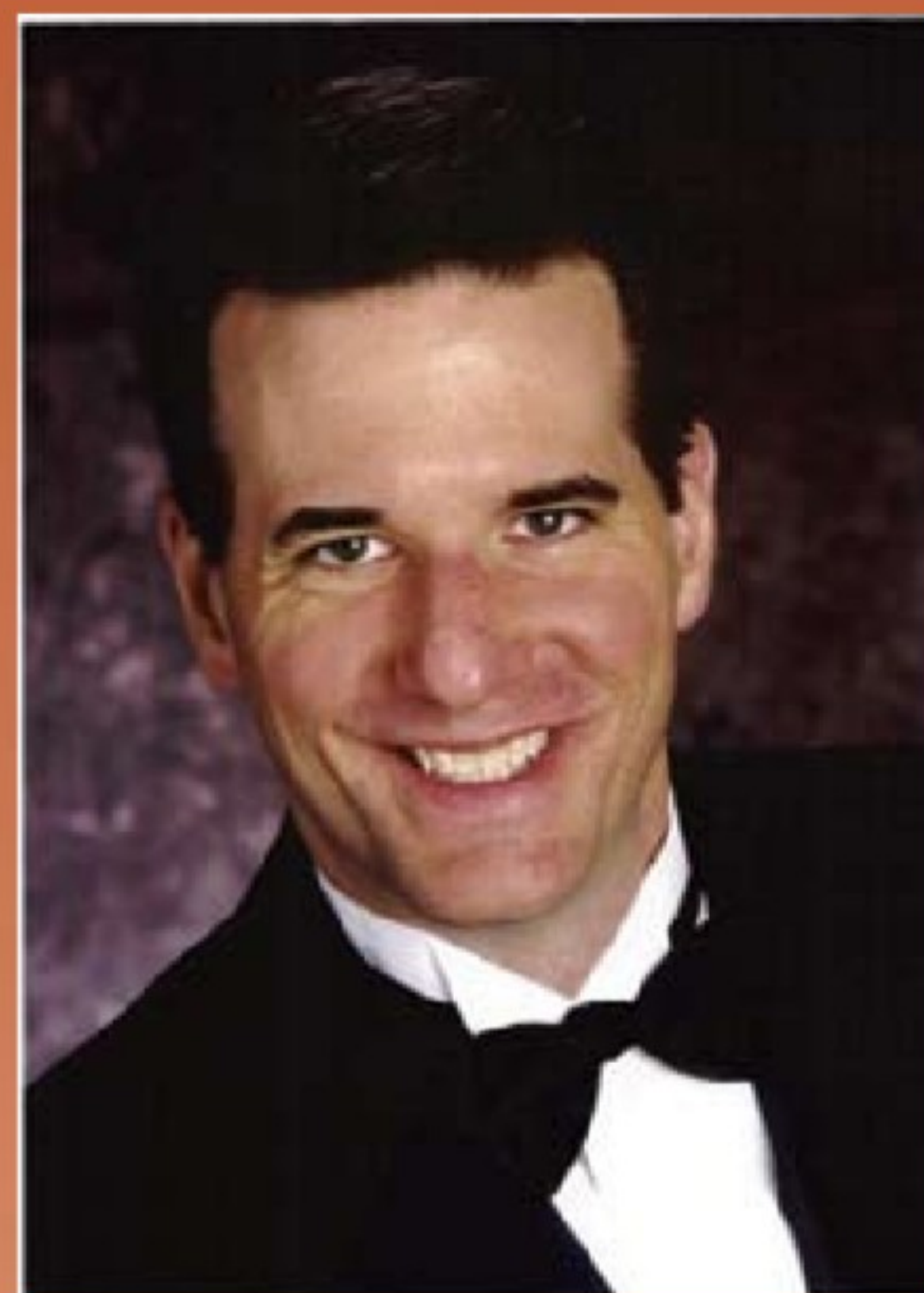
Some people don't care enough to be the best. They don't want to invest the time, energy and money it takes to become the best. They're very happy the way they are

and that's fine.

Making excuses is an easy way out. "That won't work in my market." "I can't get more than \$XXX for a wedding." "There's too much competition." "My Dad can beat up your Dad." In the end, that's all they are – excuses. Flimsy reasons we give for not being able to do something.

Wouldn't you rather set the standard, than be measured against it?

The good news is there are lots of resources you can use to become the best DJ in your area. And it starts right here with your American Disc Jockey Association. Our members include the best DJ's in the business from all over the country and now you have access to all of them through our new forums – <http://www.adja.org/member/forum/>. Drop by, ask a question, read, learn and improve.



With forums, this newsletter, seminars and conventions, the ADJA is working hard to provide you with the knowledge you need to succeed. The American Disc Jockey Association is dedicated to helping DJ's build and grow their business. We're here to help you become simply the best.

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ADJA strives to bring more value to your association membership everyday. That is why we have teamed with Office Depot to bring your business a better office supply solution. Some of the benefits you can count on are:

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VIEW ALL OF THE DETAILS AT WWW.ADJA.ORG!

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Member Spotlight: Sean Prolago

By Bryan Foley (ADJA Membership Director)

ADJA: This month we travel to Wichita Kansas and check in on with ADJA Member Sean Prolago of Elite Entertainment.

SEAN: My first influence to being a DJ began in high school when I watched the entire school dance to a new hit called Supersonic, by JJ FAD. The DJ at the time was spinning vinyl and I was hooked and had to go home and try it. After practicing and honing



my skills, I soon started to provide music for several parties and landed my first real paying event in 1997 in a small rural town. I brought two truck loads of equipment and had to rent lights. The dance was a huge success and the students ripped down the decorations so that they could get my autograph. That was when it all started. Since that dance, Elite Entertainment has taken several roads.

ADJA: How is that and tell us more about Elite Entertainment?

SEAN: Elite Entertainment started when my best friend Brian Gillmore and I teamed up and shared work. Brian did club shows, karaoke and various mobile events and I did school dances, weddings and anything else we could book. In late 2001 Brian moved to Florida and I thought that would be the end of our company. After moving down to Florida, Brian joined the local ADJA Chapter and was calling me daily to tell me about the ADJA and how its local chapter helped him learn, grow his business, and meet new friends. Brian made me purchase tickets and helped plan my trip to my first DJ Convention. It was not until I attended the first ADJA Meeting in Las Vegas that I realized my worth as a professional disc jockey and entertainer. I remember watching the guest speakers and thinking two things; first thing I thought was "I do that..." and second was "They

charge that much?" Leaving Vegas was an exciting time, I was full of energy and ideas I wanted to bring back to Wichita. I can't tell you how many times I watched the "1% Solution" by Randy Bartlett. Not only did the ADJA influence me to become a better disc jockey and performer, but it also made me take a second look at the clients I was seeking.

ADJA: The National Board is very proud of the way local chapters have blossomed around the country and I know Wichita has had some strong growth over the last year. Are you seeing any benefits of being a local chapter member?

SEAN: Elite Entertainment has benefited in many ways from the emergence of the ADJA both locally and nationally. The best single thing I have done lately for myself and my

business is becoming a member of our newly formed local Wichita chapter. With great leadership, great topics, and great friends, I am able to learn how to improve and become more successful.

The ADJA is ever growing and doing good things for our profession. I have noticed that a lot of my clients are more informed and asking questions. Potential brides are now asking for references, if I have insurance, if I have a contract, and asking to interview me before they choose their entertainer. I have also noticed that they are aware of the ADJA when I mention it and that they are visiting the ADJA links when searching for their DJ on-line. Going back to the local chapter, I have also noticed a trend that brides and clients are visiting our Wichita chapter website to choose their entertainment rather than calling every DJ in the yellow pages.

ADJA: Do you have a personal favorite type of event you perform at?

SEAN: I do not have a favorite type of event to perform at. I love the personalization that I put into weddings and receptions, the energy of college parties, the fun at holiday parties, and the feeling of doing something good for the community at such events as Relay for Life, or March of Dimes.

ADJA: What type of tools do you use when performing?

SEAN: I have been computer

based for several years.

I have found that playing from computer gives me more freedom to interact with the guests and cuts down on the bulk of equipment that I have to carry. I have personally had more problems with CD players than I have had with computer based programs. I am currently planning to offer video and video scratch as well as foam parties to the Wichita area. Elite Entertainment is Wichita based but extends its coverage to all parts of Kansas, Oklahoma, and Missouri (as well as our sister company in Florida).

ADJA: Your market is booming it seems so how do you market yourself?

SEAN: Wichita is the largest city in Kansas and is home to several leading aircraft companies. Here in Wichita, there are a number of disc jockey's that are multi-op, single-op and several "fly-by-night" companies. In addition, there are several DJ companies in surrounding cities that do a number of events in Wichita as well.

Our local market is doing quite well; I know that I am busier than I thought I would be with most of my clients finding me by referral only. I do not want to list myself as "Wichita's finest" or "Wichita's best" disc jockey business, since there are too many "best" companies out there already. Rather, I market myself as being able to listen and provide an event that is personalized.

ADJA: Tell us about an interesting or fond memory from one of your events.

SEAN: One recent success story started when I received a phone call from a very nervous husband who wanted to throw his wife a surprise 50 year old birthday party. Since the event was to take place in just 10 days, I insisted that we meet quickly. In our first meeting, we talked for nearly two hours. Not about the event itself or pricing, but how they met, why he was doing this for her, her hobbies, her parents, their children and fun stories.

Within five minutes I knew that the success of this party would greatly depend on me, since the client was turning everything over to me. In interviewing her husband and her best friend, I learned that she was very active in Wichita and had many friends. She was an



active part of church and also led grieving classes as well as divorce classes. She was an Aerosmith fan and did not have a date for her prom. The party was set up for 120-150 guests; however, I learned that there was not a single RSVP. I am sure we have all been in the situation of performing and entertaining for a rather small crowd of people, but this was very intimidating. Just 5 minutes before the guest was to arrive, I was looking over a large decorated room full of tables, centerpieces, tables of food and drinks. The bad news... only 8 guests had arrived and I still had 4 hours of entertaining. I have learned one thing about entertaining and that is the crowd will often have the same energy as the entertainer. I dug real deep, smiled, and decided that they are going to get the best show of their life. And they did! One of the most memorable things for her that I did was just prior to the event; I purchased a corsage for both her and her husband. I made a home made sachet that said "PROM QUEEN" and purchased a tiara for her to wear as this was presented as a surprise from her husband. In addition to this, I played the theme song to her prom as their first dance. Throughout the remainder of the evening, I taught several dances, played several interactive games (many learned at our local ADJA meetings and our recent sponsoring of Scott Favor to our Chapter), sang live music by request, and had an exciting time with the guests. Since that evening, I have had two booked contracts by referral and several compliments from the birthday girl and family.

As you can see, the ADJA has helped Sean build and grow his business and he learned about it from a fellow DJ friend. I look forward to talking and hearing more great success stories from our membership in the future. Tell a fellow DJ about the ADJA, bring them to a local meeting or get them involved in starting one in your area and then share your success stories to me at membership@adja.org and you too may be our next spotlight member.

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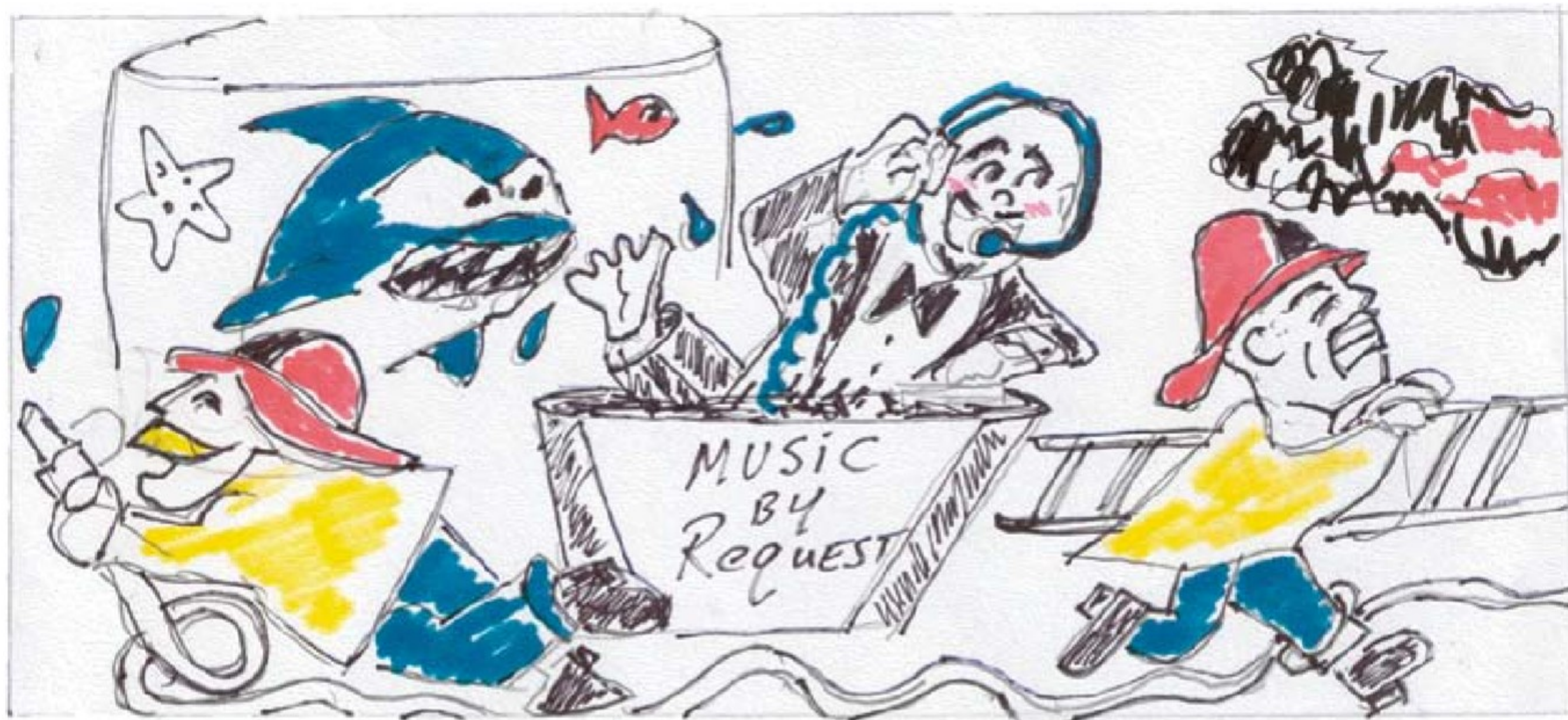
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I've Seen Fire and I've Seen...Drips



By Rhett Bledsoe

As a mobile DJ specializing in wedding receptions, I like to believe myself quick to pick up the vibe of any room to ensure a stress-free evening for the bride and groom. I like to believe that I am able to quickly sum up any logistical problems with any situation involving the venue in which I am entertaining. I try to make this appear effortless. The whole idea can be summed up in a word: "smooth." As a professional, you always want smooth.

Cool and Smooth, Tried and Tested

Arriving downtown at the city's aquarium, I felt very prepared and was looking forward to a great night. My earlier consultation with the bride and groom found them to be very cool. Even the music they chose (a mix of smooth jazz and "bada-bing" standards) indicated an elegant, enjoyable evening was in store. The weather was perfect and I envisioned the sweet melodies that would soon be set adrift across the beautiful location they had scoped out on the harbor. As the sun set, guests would begin to enjoy the pleasures of the evening, surrounded by an atmosphere enhanced by hundreds of swimming sharks and exotic fish swimming in their large tanks. A grand celebration would soon begin and I expected everything would run smoothly.

As I approached the gate leading to the service entrance of the aquarium building, the appearance of a large red fire truck, lights flashing, produced the first tremor in my vibe. All the sightseers who belonged inside were scattered outside. "There has been a fire in

the kitchen!" the aquarium manager told me, as she and the wedding coordinator paced outside the entrance, the latter muttering, "What a day, already." The manager said to come back in an hour and a half to set up. Under the circumstances, I completely understood, and asked if there were any special instructions for me to set up. "Oh no, she said, just come back at six, the set up is simple." Always suspicious of the idea, "It will be easy," I felt another twinge of fear.

After a nice lunch a block away at a local deli, I approached the gate again. This time there was no fire truck—a good sign. Once inside on the aquarium's main floor with my equipment, I was directed to set up adjacent to a massive cylindrical fish tank. The manager and I moved my table several times before she was satisfied that it was exactly centered. Adding another piece of equipment to the table's weight seemed to trigger her need to move the table yet another time. I was extremely careful with each move not to scratch the expensive inlaid tile floor depicting the harbor estuary in fine detail.

With thirty minutes until the first guest would arrive, I turned on my equipment to test. "Mic check, 1, 2, 3...DRIP!" A very large drop of water landed squarely on my mixing board. Looking up, I could see no air vents or piping, I could only see the ceiling smiling back and as I watched, another drop released itself—this time right smack on my forehead. In any other building, a leak from the ceiling is of little consequence, but this is the city's aquarium. One floor above my head was a tank containing tons of water and an impressive array of sea creatures, all shapes and sizes (as stated in the official brochure). Once again the manager and I moved my table—this time away from the dripping ceiling. When I bore her the news that her aquarium was leaking, I swear I saw something rustle loose under her professional persona. But, outwardly she

remained fairly unruffled—very smooth.

Concluding Unceremonious Postscript

I can state with all confidence that the reception event itself (excuse the expression) went off swimmingly.

The bride and groom arrived and greeted their guests with the sounds of smooth jazz playing in the background. Now, I almost felt guilty enjoying my smooth cocoon as only a few hours earlier everything around me had threatened to either burn down or flood. Things were now going according to plan: toasts were made, cake was served, the music kicked up—the party was on. At evening's end, the bride and groom thanked me for adding to a great night. The end.

Well, not quite. The evening ended as it began, with the arrival of the city fire engine. We were informed by a firefighter that they were here to release fourteen guests trapped in the aquarium's elevator. I packed up to go.

They failed to get the elevator door to open. All fourteen guests, including one lady well beyond her seventieth birthday, were hauled unceremoniously through the trapdoor to freedom. As I rode away from the aquarium, I recalled hoping they all made it home safely. I suppose no one should complain, considering the potential for disaster we all had escaped. Anyway, another wedding reception concluded. I actually had enjoyed the party. I like it when, regardless of the potholes (fire, drips from a shark tank, elevators that don't move) that threaten to sink an event, the DJ makes it appear to run effortlessly. I like it when they go like that—you know, smooth. ■

Rhett Bledsoe is a senior DJ with Jay Maxwell's Music by Request.



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